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Media Literacy Education: Personal and Professional Change

A DISSERTATION

submitted by

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ABSTRACT

In a culture saturated with images, the concept of "the self" as text is all but ignored in the media literacy education literature. The experience of objectivizing "the self" through the video lens contributes to our own continuous constructions and reconstructions of our individual "reality of the self" and enables reflective questioning into our own identities.

This research examines the interface of media literacy education with receptive aesthetics, specifically reader-response criticism, intermodal expressive therapy, and technology and "the self" as these domains impact both personal (and professional) change in students and teachers.

The basic premise of media literacy alters the classroom hierarchies and power relationships between teacher and students, and between reader and text. This makes it possible for teachers to change how and why they teach.

The methodological design is a qualitative one resulting in participants' portraiture reflecting personal insights relative to "the self" as viewed through the camera's lens. Subjects include veteran teachers and their students all of whom experienced involvement with media literacy's "practical" aspects.

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CHAPTER ONE

Media Literacy Education

Literacy, in a very general sense, is the ability to read and write. The Center for Literacy in Montreal, Quebec (Summer, 1993) states that the definition of literacy has recently been expanded to include the ideas of communicating, functioning in society and dealing with all forms of information in a technological age. Whereas, the former definition of literacy regarded the print media as its focus, a discourse using an expanded view of literacy must include other forms of media.

What is media? In his book The Medium is the Massage, (1987) Marshall McLuhan defines all media as extensions of some human faculty psychic or physical. McLuhan's definition is an appropriate one for this topic since it includes the domains of expressive therapy and receptive aesthetics which allow for and encourage the exploration of the psychic element.

Within the domain of media education, the accepted definition of media literacy is the ability to access, analyze, evaluate, and produce media in a variety of forms (Leveranz & Tyner, 1993). In Teaching the Media, (1985) Len Masterman states that in our culture the most widely used form of communication is now in the visual mode. Masterman says that even print is coming to be regarded as a visual medium because of the concern with de-

sign, layout, and typography which are integral aspects of this mode of communication.

Paradigm Perspectives

To consider media education one needs to rethink the concept of literacy, but how would education begin a literacy paradigm shift? Why is it important that we expand literacy beyond the traditional definition to include media literacy?

In their article "Inquiring Minds Want to Know: What is Media Literacy?", Debora Leveranz and Kathleen Tyner (1993) state

> Media education recognizes that raw information is probably worse than useless if people do not have the skills to organize, evaluate, and make it work for them...media education builds the necessary information processing skills to negotiate contemporary society in ways that are both personally and socially satisfying."(p. 21)

There are some who argue that we should not expand our definition of literacy. It has long been understood by those in authority that by controlling information one controls the masses. However, in a democratic society, in order to understand information as it is presented, and to understand its effects on social institutions, behavior, and cognitive processes, we must first understand the workings of the media.

As pointed out by David Buckingham, teaching about the media is a political process, one that is concerned with the relationship between power and knowledge. He states

> If the media are indeed powerful, then this power cannot be seen as something which producers impose on audiences, rather it is a power which depends upon the active participation of audiences. The 'power of the media' is thus not a *possession* of producers but an unstable and contradictory *relationship* between producers, texts, and audiences. (Lusted, 1991 p.30)

At a speech given in May, 1995 at Lesley College, Hubie Jones, from the McCormick Center at the Boston campus of the University of Massachusetts, said that "the critical function of education is to contextualize the information from media." Dr. Debora Sherman, Lesley College, adds the act of reflection to Jones' idea. Sherman agrees with Jones that education must provide a context for information and suggests that information plus context which is reflected upon and personalized is transformed into knowledge. The resulting knowledge then becomes concepts which can then be applied by the receiver of that contextualized information. Reflection is a process of thinking calmly and quietly while mentally examining an idea or thought from different points of view in order to make sense of it. It is through this process of interpretation and then use of an idea or thought that original information becomes transformed and "makes sense" to the interpreter.

It is the goal of those who champion media literacy education to deliver a contextual framework for the study of media. Stephen Brookfield (1986) explains the need for this "organizing concept" of media literacy in his article "Media Power, and the Development of Media Literacy: An Adult Educational Interpretation"

> Education in a democracy should adhere to the free exchange of opinion, ideas, and alternative perspectives on the world. This idea has been at the heart of educational philosophies from John Dewey and Eduard Lindeman onward, but the age of the mass media has brought it into sharper relief than ever before. Those who are attempting to foster critical thinking in adult learners must concern themselves with the mass media, their organization, products, and effects. (p. 158)

Herbert Schiller in CULTURE INC.The Corporate Takeover of Public Expression (1989), states that "television, though much of academe still regards it as unworthy of scholarly attention, is now one of the most influential, largely unacknowledeged educators in the country."(p. 56) Schiller traces the evolution of 'media thinking' from the immediate post-World War II period in which academics expressed two opposing theories regarding the power of the media.

One view, held by Elihu Katz, traced the current appreciation of the 'limited effects' of media back to the pioneer communication research of Paul Lazarsfeld at Columbia University in the early 1940s. This work became known as the *dominant paradigm* of

communication research and emphasized the *limited effects* of the media, stressing instead processes of individual selectivity, perception, and recall. (p.136)

Opposing Katz and Lazarfeld 's *dominant paradigm* was a group at the Massachusetts Institute of Technology which examined the power of media differently. At MIT, the basic assumption was that the media, and communication in general, were powerful agents of social change. This view was a critical one in dealing with United States foreign policy in the global arena postWorld War II. (Schiller, p.137) An example of this effect is witnessed by the creation of organizations like Radio Free Marti and Voice of America to cite a few.

The development and progression of world-wide concerns about America's media impact on the world at large evolved from this period which had a great impact on government foreign policy and American cultural flow. Schiller (1989) labels this period of media development as a period of *alternative media* and dates it within the 1960s-1970s, a period in which media began entering the public classroom more than ever before. Today many countries such as Australia, Canada, and France, to name just a few, have established broadcasting guidelines mandating a specific number of broadcast hours for the airing of their own programming. The Australians label the tremendous influx of American programming and their reaction to it as a "cultural cringe". (Sherats, 1993)

The return to the *limited effects* paradigm more or less became a natural defense from media producers and users after this global expression of concern arose during the 1970s following the wane of the 1960s social movement in the United States. This return stressed the concept of the *audience as creator of meaning* which put the onus of *impact* on the audienceobserver not the creator. (Schiller, 1989) This implies that the power of the media message then rests within each of us and is not thrust upon us in any subliminalunconscious way by media producers. However, such understanding and critical analysis requires an educated viewing public that is literate in reading the media.

Media literacy is more than simply reading the media. It involves skills which enable media literate persons to produce their own media messages. As Tyner and Leveranz (1993) point out "like print literacy, the fact that people can make sense of words on a page without moving their lips (or watch TV while talking on the phone) doesn't necessarily mean they are literate." (p. 21)

Historically, there has been resistance to the introduction of new forms of media. Such concerns may have started with Plato's warning in the Republic about the dangerous effect of the theatre on Greek youth. Tyner and Leveranz provide an historical perspective on the rise of media education in this country dating it to the beginning of the century when the novel was introduced into education. They say

> Media education has enjoyed popularity sporadically in this century, primarily as a reaction to the introduction of new pop culture communication forms, such as comic books, film, radio, and especially television...This protectionist stance toward media was derived from assumptions based more on conventional wisdom than on social science research (p. 21)

David Buckingham, a leading British media education scholar, echoes Tyner and Leveranz when he cites three contemporary perspectives expressing concern about media's influence upon children and its inclusion in educational practice. All three perspectives share what he calls a *commonsense wisdom* , which more often than not dictates the work of teachers and schools. (Lusted, 1991 p.13)

The first of these perspectives he calls the *moral panic* which today correlates the effects of violence in television programs, particularly that programming influencing our children's behavior, with social unrest in contemporary society. Buckingham states that researchers have not demonstrated the causal relationship between the two (television violence and violent behavior) but the belief that the two are related is widely held as demonstrated by today's political discourse and defined in judicial proceedings.

The second perspective, *the plugindrug* , is discussed by Marie Winn in her book of the same name and Neil Postman's <u>The Disappearance of Childhood</u>. (1982) They both focus, not on behavior, but on the thought processes involved with television

viewing. Both express the belief that the schools are seen as the "last bastion" of a dying print culture. The use of television within education is described by Winn as "an act of true desperation and a dangerous distraction from the primary aim of eliminating television." (Winn, 1985) In Four Arguments for the Elimination of Television, Jerry Mander (1978) reports that television is a threat to democracy, sanity, health, and is an unreformable medium which ought to be eliminated. Why Viewers Watch by Jib Fowles (1992) provides more on this topic in the chapter "TV Priggery".

Postman does not go as far as to advocate the elimination of television but rather takes a more probable and rational approach in dealing with the medium. In Amusing Ourselves to Death (1986), he spends the entire book damning television, whereupon he changes direction in the last two pages to say:

> Educators are not unaware of the effects of television on their students...It is true enough that much of their consciousness centers on the question, 'How can we use television...to control education?' They have not yet got to the question, 'How can we use education to control television?' ...But our reach for solutions ought to exceed our present grasp, or what's our dreaming for? Besides, it is an acknowledged task of the schools to assist the young in learning how to interpret the symbols of their culture.
>
> (pp162-3)

The question he poses "how can we use education to control television?" remains an adversarial one "them versus us", or

"high culture versus low culture". Perhaps a more workable and practical question would be "how can we use television to enhance education?"

Buckingham calls the last of these three perspectives *the consciousness industry* which is concerned with media's influence on attitudes and beliefs rather than behavior and cognitive development, the focus of the first two perspectives. He says

> The simplicities of a conspiracy theory do retain an undeniable attraction, although research has questioned and come to qualify this approach...the idea that the media are able to impose particular *biased attitudes* on audiences is an over-simplification which ignores the active participation of viewers in making meaning. (Lusted, 1991 p.16)

As expressed earlier in this chapter, the theory of the *audienceascreator* of meaning was put forth during the 1970s as the *limited effects paradigm* and stresses reliance on an educated audience willing to interpret, evaluate, and make sense of media representation for its own purposes.

All three prespectives, *the moral panic, the plugindrug* , and *the consciousness industry* , give us a rather simplistic account of the relationship between children and television. Buckingham fears that by blaming the media we limit ourselves from looking elsewhere for causes of undesirable social change and that we stereotype media consumers as passive and in need of protection, usually protection by adults.

There are many who believe that media and its institutions are both too ubiquitous and too frivolous to have a place in schools. Tyner and Leveranz (1993) say that this protectionist and elitist stance disfavoring media education in the schools comes from assumptions "based more on conventional wisdom than on social science research" and go on to list these five assumptions:

> * popular culture is inferior to fine arts as a subject for study
>
> * popular culture directly causes antisocial behavior
>
> * audience members have little control over the power of media
>
> * Americans would prefer classical books and music to popular culture, once they were educated to enjoy them by those with discriminating taste
>
> * even though 'the business of America is business', commercialism in any form is bad (p. 21)

Almost in answer to the very questions he raised, Postman (1985) says "schools are to assist the young in learning how to interpret the symbols of our culture." (p. 163)

In The Media Monopoly (1990), Ben Bagdikian, a former New York Times editor and current media analyst at the University of California, says in the preface to the first edition of the book, "our picture of reality does not burst upon us in one splendid revelation. It accumulates day by day and year by year in mostly unspectacular fragments from the world scene, produced mainly by the mass media "(p. xvi) Few can deny we live in an image-

saturated culture. The media are everywhere, but how are they used and how are they woven into our everyday lives? How do they shape our perspectives of what are our collective and individual realities and who we are?

David Lusted (1991) supports Bagdikian's view by pointing out that

> Aided by new technologies...social and leisure patterns have changed to accommodate symptoms of these changes...If the media are everywhere, even more ubiquitous must be the ways in which they are used and structured into the textures of work and play, thinking and being. (p. 6)

In the video documentary "Manufacturing Consent" (1990) which depicts the essence of Noam Chomsky's work, we are reminded of the importance of that which is *left out* of representation by the mass media. Chomsky is to the media consumer what Ralph Nader is to the product consumer. At times their message becomes repetitive and we become impatient with the messenger, but if Bagdikian is correct in assessing how we formulate our picture of the world, and I think he is, then what Chomsky is saying bears repetition. The media institutions he decries omit key elements from their representation of the world scene, and the information consumer needs to understand this. Perhaps "our picture of reality", described by Badgikian, then cannot be a complete one because fragments necessary in making an accurate portrayal are intentionally left out, therefore altered. The study of media institutions then becomes a necessary one in un-

derstanding what the message is that we must interpret and make meanings from.

What is Media Education?

In Renee Hobbs' award winning video documentary, "Tuning in to Media Literacy for the Information Age " (March, 1994) she states,

> In a culture saturated with images children need a set of skills to enable them to ask important questions about what they see, watch, and read. For too many years educators have ignored, trivialized, or dismissed these: newspapers, magazines, radio, film and, of course, television. Yet it is through media messages that we receive most of our information about the world. Now as never before media culture is our culture.

In the documentary, Hobbs lists five key concepts of media literacy which are : 1) media messages are constructions; 2) each medium has unique characteristics; 3) media messages are representations and provide us with experiences outside our own experiences; 4) messages have an economic purpose; and, 5) individuals make unique interpretations.

It is generally agreed upon by media scholars (Buckingham, Hart, Masterman, Hobbs, Lusted, Bazalgette, et al) that the domain of media education is composed of six core concepts. These core concepts focus on Audience, Representation, Institution, Production, Language, and Narrative. Each of these core concepts will be discussed further but it is important to remember

that all six combine as the foundation for success in media literacy education which has been defined earlier as the ability to access, analyze, evaluate, and produce media in a variety of forms.

Media Education Core Concepts

Most media education practioners organize their courses around concepts. The accepted core concepts of media literacy education are those of language, narrative, institution, audience, representation, and production. In the following pages each of these core concepts will be defined and discussed as it relates to the larger framework of media education.

Since contemporary media education practioners have attempted to extend current discourse beyond the "critical viewing" model of the late 1970s and 1980s, many of these concepts are known to us because of their familiarity from traditional subject areas such as literature, and more generally language arts. The attempt to include them in media education is a positive step in bridging the gap of what many in education profess to be a frivolous concern for education, namely, the inclusion and study of popular culture expressed by mass media.

The broad media education framework combines sets of skills of analysis and production of media messages and objects. Within these two broad categories we find the six core concepts referred to above. Generally speaking, all the core concepts but

production are discussed within the subset of skills for analysis of media texts; leaving the subset of skills for production as a separate entity. Each of the two, analysis and production, demand a set of skills for success in media literacy.

In reading (analyzing) the media, the student has ample opportunity to practice and strengthen a vast array of skills such as

- interpretation "How does a text come to have meaning?"
- metacognition "How is it that I came to think that?"
- bringing the unconscious to awareness
- understanding of stereotypes, archetypes and expectations for identity

The production skills in media education, also referred to as the "practical", are highly motivational and, for a number of reasons, bring tremendous enthusiasm to the learning environment. First, students derive a great deal of pleasure from producing media products, particularly video projects. Second, students see themselves as artists using a medium they are exposed to every day. Third, the element of power is introduced in two ways: students controlling technology and controlling their peers. Usually, the student using the camera assumes a powerful position among peers. Power, in the sense I am speaking of, rests within the cameraperson's ability to manipulate the representation of those being filmed. It is only after students become involved with postproduction and editing that they fully

understand the powercontrol concept of this skill within production. This aspect of "power" as it relates to personal change will be discussed in greater depth in the following chapters. Last, the activity of making and viewing their own production is a cathartic one. Art is cathartic because it brings about a release of some emotion or tension as it brings this to conscious expression. John Dewey in Art as Experience (1934) states that "Art is not nature, but is nature transformed by entering into new relationships where it evokes a new emotional response. " (p.79)

Both analysis and production in media literacy education will require that the teacherstudent hierachies will change. Hobbs echoes many media education scholars in her article "See Dick and Jane Deconstruct: ABCs of Teaching Media Literacy "(1993) when she says,

> Media literacy makes it possible for teachers to change how and why they teach. The basic premises of media literacy serve to alter existing power relationships between student and teacher, and between reader and text. Media literacy opens to question the unchallenged 'content delivery' approaches that have dominated education of the nineteenth and twentieth centuries... (p. 30)

The core concept of language has evolved from one emphasizing "talk" which was meant to provide students with an opportunity to discuss their own understanding and experiences with media, usually films which were organized around a theme.

However, the emphasis on "talk" did not provide a structured framework for analysis. The evident incompleteness of the "talk" model led to a progression of changes culminating in what we now know as "analysis through semiology." Manzi and Rowe (1991) found

> Methods of analysis have grown that pay attention to the formal production of meaning and deal with a *polysemy* a range of possible interpretationsof readings. Work in linguistics introduced into Britian...is significant in this context. Termed *semiology* , this work treats all acts and forms of communication whether written, spoken or visual as signs. Meaning arises from a particular combination of signs and their place in a language *system* . (Lusted, p.41)

Meaning is derived from reading the codes and conventions of the media text. These codes and conventions comprise the language of the text. For instance, in a film or a video text, a point-of-view shot is far different from an over-the-shoulder shot which, in turn, is different from a high or low angle shot. In constructing the media message the producer constructs the piece by chosing which codes to use and when to use them. How we read such a series of constructed shots involves the viewer in actively participating in making sense of the message being presented.

As stated earlier by Hobbs (1994), "media are constructions" and by decoding the language of media we become able to make sense of it. Buckingham (Lusted, 1991) best describes the concept of language when he says

> Media languagethe sets of codes and conventions which are shared between producers and audiences, and which enable meaning to be produced cannot be seen as merely neutral. Just as with verbal language, we can identify institutions which have sought to control language, and thereby to define the ways in which the world is talked about and represented. (p.22)

The core concept of narrative simply means to examine the way we structure our telling of stories. Adrian Tilley (Lusted, 1991) says, "the nature of media narratives and their relations to our social situations is the object of narrative study." (p. 54) By understanding, through analysis, how stories are told to us, or not told to us, we are able to examine our relationships with media and the institutions which construct and present these stories. Again, the body of work by Noam Chomsky speaks to those media institutions and how they include or neglect some narratives over others.

Tilley presents three reasons why narrative is important as a core concept in media literacy education

> *narrative shifts attention from the *content* of stories to the*structure and process* of their telling
>
> *since narratives take a mulitplicity of forms...an equally ubiquitous range of media can be organized for study through the concept of narrative *similarity and difference*

*by studying currently popular or central media forms like tabloid newspapers or soap operas, students can discover how the meanings and pleasures of these narrative forms relate to the wider disposition of social power. (pps 54-55)

The core concept of institution encompasses those media organizations producing media messages and is an abstract concept to teach. Herbert Schiller discusses media institutions and warns us of "the corporate takeover of public expression". The perspectives he takes in Culture, Inc. The Corporate Takeover of Public Expression (1989) and Information Inequality The Deepening Social Crisis in America (1996) are ones tracing the effects of corporate growth on social consciousness. Ben Bagdikian, The Media Monopoly, (1990) traces the expansion of media giants which control our access to the world scene.

Because the institutions of media can not be physically brought to the students for analysis as other core concepts can, the process involved in teaching about institutions can be overwhelming for the teacher who must research examples. These concepts can be very abstract for students who have little or no formal experience with them.

Unfortunately, the study of media giants has been made a bit less overwhelming since Schiller and Bagdikian's recent revisions to the texts mentioned above. Bagdikian tells us that all the CEOs of these media giants would now fit comfortably in one

room, the numbers shrinking from 50 in 1983 to 23 as of 1990. (1990) We know that the numbers have decreased even further since that published statistic as a result of quite recent mergers and acquisitions by Disney, ABC, CBS, Westinghous, Turner Broadcasting, etc.

In her contributing chapter entitled "Institutions" (Lusted',1990) Tana Wollen says, "The key teaching point is that institutional monoliths and conspiracies exist only because there are human agencies which maintain them."(p.82)

A poignant example of this phenomenon is presented by Badgikian (1990) when he describes the creation of Reverend Billy Graham by William Randolph Hearst and Henry Luce who "personally created an international personage, who, for two decades thereafter, would become a powerful voice preaching doctrines they approved of." (p.43) Bagdikian goes on to say that Rev. Graham "became a public advocate of Senator Joseph McCarthy who was supported by the Hearst media empire." (p.43)

Gill Branston says that "the <u>core concept of audience</u> has the potential to develop understandings of the cultural power of media institutions in ways that won't reduce down to 'brainwashing' or 'ideology' the variety of relations we enter into with texts." (p.119) This is a hopeful statement in light of what has just been presented. The concept of audience for media ed-

ucation is different from that of literature, painting, etc. because those audiences are not thought of as 'mass'. The media education audience for television, cinema, radio, and newspapers, etc. are mass in scope and consumption power. The implications for qualitative, ethnographic research on this aspect of audience is presented by Shaun Moores (1993) who finds that ethnographic audience research is the fastest growing area in contemporary media studies. (p.1)

Within textual analysis in media education, the audience is presented not as passive consumers of media messages but as active participants in receiving, decoding, and interpreting messages. Branston (1990) summarizes

> Developments in current understandings of 'the audience' for contemporary media can be described as existing between two extreme attitudes: the idea of the *all powerful message* and the idea of the *all powerful viewer receiver.* (Lusted, p.105)

This idea harkens back to the *limited effects paradigm* mentioned earlier in this chapter which took the onus of meaning making of media messages off media producers, and shared it with the audience. However, only an educated audience is able to negotiate the core concepts of representation, institution, language, and narrative to make sense of messages received.

Branston also points out that research has shown "we come to texts with certain social identities which lead us to make different readings of the same programs." (p.112) This presents the

teacher with opportunites to provide for student investigation of audience participation through surveys, questionnaires, and interviews.

It is through the core concept of representation that stereotypes, archetypes, and expectations of identity are confronted, decoded, and evaluated in terms of how they contribute to our understanding of ourselves and others.

In his contributing chapter to Buckingham's book (1990), Julian Sefton-Green says that the concept of representation

> ...arouses passion and personal conviction...Media studies teachers are often drawn to the subject precisely because of a sense of injustice in the way they feel the media 'represent' minority ideas or interests...Although it is enshrined as a key concept in all media studies syllabuses...it is also a very common idea. (Buckingham, p.127)

While Sefton-Green's qualitative research investigated the issue of race in representation, Gillian Swanson, contributor to David Lusted's work, focused her discussion and investigation on sexuality and gender representation which she explored as a cultural construction. (Lusted, 1991, p. 127)

We all have personal issues and biases with concepts of representation, so what is important to bear in mind is that the process of pedagogy involved with confronting these issues and biases should be one allowing all voices participating in the pro-

cess to be heard. Sefton-Green concludes that responses put forth by students be turned from "feelings and viewing experiences into personal, sociological and political theories and explanations...and that this process of transition is accomplished through language" (Buckingham, p.149) He is however, quick to point out to us that "what is absent from teaching here is a moment of reflection, where the learners acknowledge that their views and ideas belong to other structures of thought." (Buckingham, p.149)

It is through the core concept of production that the other five core concepts of media literacy are reinforced and made real by students when they go about the task of creating their own media messages. Cary Bazalgette (1991) makes a strong point for teachers to support students in seeking their own voice in creating media and not to simply mimic those genres from main stream mass media. Masterman, in his book Teaching the Media (1985), points out

> Practical activity does not, in itself, constitute media education. In particular, the commonly expressed belief that, through practical work, students will automatically acquire critical abilities and begin to demystify the media needs to be challenged. Rather, the link between practical work and analytical activities *needs to be consciously forged by the teacher.* (p. 26)

The media literacy model most commonly held in America has been haunted by what Masterman has warned us of. In fact, frequently schools say they include media education in their programs when in fact, they do no more than use "audiovisual"

materials, offair videos, and have a video production course listed in the program of studies.

In the article "Reflective Teaching & Visual Literacy: Teacher Intervention & Programmed Instruction", Robert Muffoletto (1988) writes

> Within a presecribed and controlled curricular form the classroom teacher loses curricular control and autonomy. People from outside the classroom, usually those at the corporate level, were and are making curricular decisions for the classroom teacher. In this manner, prepackaged curricular materials act to deskill teachers as creative, reflective and active individuals. (p. 56)

When teachers are deskilled their students are as well. Muffoletto calls for teacher education in the use of media in the classroom. He says that "the similarities between reflective teaching and a critical visual literacy model...construct a pedagogy that places the teacher and student as active participants in the creation of meaning." (p. 63)

Leveranz and Tyner (1993) have aptly grasped the dilemma of the American media education effort when they write

> International media educators watch the U.S. media movement with amusement. They marvel that the U.S. produces more media than any country on earth, but that in education about media, Americans come in dead last. They chortle as the U.S. gropes toward media education, because they've seen it all before 20 years ago in their own countries. (p. 23)

A Reformed American Model of Media Education

Earlier in this chapter, literacy was defined as the ability to read and write. Two broad components of media literacy education are analysis and production. These two can also be thought of in terms of reading and writing; analysis being *reading* the media, and production being *writing* the media. Each of these two require a multitude of skills for students to become media literate.

Of particular interest to me, in media literacy education, are the key skills of construction, representation, and interpretation. I believe analysis (analogous to reading) of media combined with production (analogous to writing) allow the student involved in media education to reflect and interpret messages and information presented. As referred to earlier in this chapter, when information presented in a context is reflected upon, the receiver of that information is able to recognize the effects media have on his/her own construction of reality. (Sherman,1995; Jones,1995; Stefan-Green,1991) This process can also be used in helping identify and transform selfconcepts and provide an opportunity for personal change to occur.

The contemporary theorists of media literacy education seem to agree that the concept of media education should be integrated throughout the curriculum. I agree with Tyner and Leveranz (1993) when they say

> A hybrid of art, science, and education, the media literacy movement of the 1990s is more about educa-

> tion than it is about media...It seeks to revitalize education by positioning media arts, instead of the traditional language arts, at the heart of all disciplines in the curriculum. In this way, reading and writing is still about pencils and books, but it is also about the symbolic and visual languages of film, video, computers, and popular culture texts. (p. 22)

The discourse of these media education theorists consistently states that the role of the teacher will change as will the process of teaching and learning. This implies a change in the roles and skills of both teachers and media specialists as well as a change in the culture of schools. In the documentary video "Tuning in to Media Literacy for the Information Age", Hobbs (1994) states

> Media literacy changes the way teachers and students work together through active learning, collaborative problem solving and high levels of motivation and enthusiasm. It bridges the gap between the classroom and the culture.

Through observation, I have found that students involved with media literacy education experience a change in self-concept as well. Having experienced the development of media literacy education during the past 23 years in a variety of public education settings grades K-16, I have become aware of a lack of attention to the psychology of "the self" in the media education literature. To include the expressive therapies, particulary art and play therapy, in the study of the application of media literacy education would be an enhancement to the field. It would allow a discourse including archetypal and depth

psychology by "turning the notion of something seen to a way of seeing. A depth psychology perspective seeks to deepen our appreciation of the soul or psyche's ability to create autonomous images, and to interact, rather than be restrained by them by their spontaneous production." (Doyle, 1994)

Edmund Carpenter, in his article "The Tribal Terror of Self Awareness", (1975) says

> A camera holds the potential for SELF-VIEWING, SELF-AWARENESS and, where such awareness is fresh, it can be traumatic (p. 455)...A photographic portrait, when new and privately possessed, promotes identity, individualism: it offers opportunities for self-recognition, self-study. It provides the extra sensation of objectivizing the self. It makes the self more real, more dramatic...Until man is conscious of his personal appearance, his private identity, there is little self-expression. (p. 458)

A 1990s concept of media literacy education must also integrate the discourse of receptive aesthetics more diligently. By doing so we allow for a more academically based discussion of the artist as his/her own audience and creator of meaning for self-reflection and personal transformation. We could then envision a model of media literacy education as three overlapping circles; one encircling the academic curriculum model, the second encircling the expressive therapies; and the third encircling receptive aesthetics. The interface of these three circles would represent a media literacy education model at the center of the curriculum. By envisioning a model in this way, we are able to

include not only the interface of therapy and education but the domains of hermeneutics and receptive aesthetics, thus allowing stronger coalitions of educators to form in order to both provide for the consistent integraion of media literacy education throughout the curriculum and to expand the scope of research dedicated to personal and professional changes occuring for both teachers and students involved with media literacy education practice.

Through consensus and coalition building the still divided camps of media educators (media artists versus certified teachers versus academicians) would be provided a common ground for their work. These domains validate allowing our discourse to then include themes of hermeneutics, receptive aesthetics, and a close and perhaps more research oriented examination of the process of personal transformation resulting from educational experiences involving media literacy education practices. It was said earlier in this chapter that

> Media literacy makes it possible for teachers to change how and why they teach. The basic premises of media literacy serve to alter existing power relationships between student and teacher, and between reader and text. Media literacy opens to question the unchallenged 'content delivery' approaches that have dominated education of the nineteenth and twentieth centuries... (Hobbs, 1993, p. 30)

The following chapters are devoted to expanding the notion that not only will media literacy education challenge "the content

delivery approaches that have dominated education..." but will also provide educational experiences devoted to personal and professional change; a core concept, if you will, central to contemporary educational reform discourse.

In the introduction to Paolo Freire and Donaldo Macedo's book, LITERACY Reading the Word and the World (1987) Henry Giroux concludes that "the authors' approaches to literacy is not simply about empowering students, it also speaks to the empowerment of teachers...and the need to redefine the nature of teachers' work and the role of teachers as transformative intellectuals...(pp 242-5) Throughout this chapter, references have been made to both the politcal implications inherent in media literacy education practices and also to the possiblities for students and teachers to change the ways in which they interact and learn from each other. The following chapters will explore, in more depth, how media literacy education allows for these changes to occur.

CHAPTER TWO
Media Literacy Education for Personal & Professional Change

The previous chapter described the current media education paradigm evolving from the visual literacy movement of the late 1970s & the 1980s. As well as describing the paradigm shift, Chapter One called for an expanded definition of literacy to include media literacy education in the contemporary educational reform discourse. In addition, Chapter One also called for an extended view of literacy reflected in the work of Freire and Macedo (1987) who write that for "the notion of literacy to become meaningful it has to be ... viewed as an integral part of the way in which people produce, transform, and reproduce meaning. (p. 142) It is beyond the scope of this chapter to discuss the concept of literacy any further than that explored in Chapter One, however, the reader is referred to the text Media, Consciousness, and Culture (1991) edited by Gronbeck, Farrell, and Soukup in which contributors thoroughly explore the concept of literacy and rhetoric in relationship to the work of Walter Ong whose work focused on "the various revolutions in communication over the centuries...attempting to define various communication media precisley in terms of their groundings in consciousness and their use in society..." (Gronbeck, p. xi)

This chapter will explore the potential contributions media literacy education could make toward answering some of the often

asked questions regarding the purposes of education and how people engage in the creative act of meaning-making. Nyberg & Egan, in The Erosion of Education Socialization and the Schools (1981), state

> All civilizations have at some point asked what the purpose of (an) education ought to be. The very idea of civilization rests on the question and its answer. How should people change themselves through learning? What is most worth learning? ... (p. 44)

"How should people change themselves through learning?" is the focus of this chapter because change is an essential component of personal and professional growth. All education involves some change by those involved in the process. Nyberg & Egan (1981) list five conceptions of education which present what many pedagogues consider to be the essential functions of educational practice; they are: "education as insight, education as impression, education as growth, education as rational autonomy, and 'education' as socialization." (p. 22-25) Kohlberg and Mayer (1971), in their paper "Development as the Aim of Education", add another dimension to the work of education scholars when they emphasize development as a goal of education.

My experiences with media literacy education suggest that through both the analysis and production components comprising media literacy education we can both socialize and educate students in a developmental way. *Education as insight* is a

function of education which is little explored in the media literacy education literature, yet it is through insight that students and teachers come to self-knowledge and personal change.

The social and personal changes attributed to media consumption are the focus of controversy. Media is very often blamed for social ills. Much attention has been paid lately to the implications for media literacy education serving as a panacea for the social ills most commonly identified with drugs and violence. In addition to these, media literacy education is also seen as a curriculum program through which students become equipped to participate as members of a democratic citizenry, a socialization function. Many hope for and anticipate that once students and teachers become media literate these social problems will be rectified as "the media" has become both the possible salvation as well as the social culprit of our times. Unfortunately, those who support the belief that the media is the culprit do not understand the warning expressed by Buckingham when he writes,

> By blaming the media we limit ourselves from looking elsewhere for causes of undesirable social change and that we stereotype media consumers as passive in need of protection. This 'commonsense wisdom' more often than not dictates the work of teachers and schools. (Lusted, 1991, p. 13).

Media literacy education will not eradicate all social ills; however, by exploring the implications of teacher and student

change brought about and encouraged by exposure to media literacy education we are apt to rethink our response to that important question asked by Egan and Nyberg (1981) "How should people change themselves through learning? (p. 44)

A dimension missing in the media literacy education research and critique is one exploring the change of "the self" when students and teachers become skilled in media literacy education practice. A majority of the literature explores the core concepts of media literacy education as they impact the analysis and production of media messages discussed in Chapter One. However, media education scholars stop short of examining the psychological dimension of change possible through media literacy education.

Scholars in the literary and film disciplines have examined the psychological aspects of change through the reader-response and interpretive film literature which will be discussed in greater detail later in this chapter. In addition to these two traditions, the field of expressive therapy offers a rich research and literature repertoire through which personal change is examined in great detail. All three provide perspectives on personal change through reading, watching, and creating a variety of mediated forms of expression.

Through an examination of the interface of receptive aesthetics, intermodal expressive therapy, and media literacy education

this work will add to the scholarship and research literature in the area of psychological personal change experienced when teachers and students are involved with media literacy education practices.

A postmodern perspective allows us to look at media and change from a variety of vantage points. The intent of this chapter is not to provide an in-depth discussion on a postmodern context versus a modern one but a brief desciption of postmodern thought as it relates to media literacy education establishes a helpful context in which I will present the content of this chapter.

In the book Consumer Culture & Postmodernism, Featherstone (1991) writes that postermodernism is a discourse which

> ... involves an attack on autonomous, institutionalized art...there is no longer a valid distinction possible between high or serious art, and mass popular art and kitsch.
>
> ... develops an aesthetic of sensation...which emphasizes the immediacy and unreflexiveness of primary processes
>
> ... implies...an antifoundational critique of all metanarratives; texts can no longer be read with the intention of extracting a systematic interpretation
>
> ... implies the transformation of reality into images, and the fragmentation of time into a series of perpetual presents; everyday culture is an overload of imagery and simulations which lead to a loss of the referent or sense of reality

> ... favors an aestheticization of the mode of perception and...of everyday life (p.123-4)

These characteristics demonstrate that postmodernism allows for the concept of multiple realities which is consistent with the image-information saturated cultural mileau of today. These characteristics of postmodern thought are conducive to a discussion of our contemporary media culture and the need for teaching the acquisition of media liteacy skills because, in a postmodern culture "television produces a surfeit of images and information which threatens our sense of reality. The triumph of signifying culture leads to a simulational world in which the proliferation of signs and images has effaced the distinction between the real and the imaginary." (Featherstone, p. 85)

The following perspectives discussed here provide a means from which to view media literacy education and personal change for both teachers and students. These perspectives are receptive aesthetics, intermodal expressive therapy, and the technology of self. This chapter intends to address the question of "how do people change themselves through learning?" by examining the interface of these three perspectives. This interface offers implications for the ways in which people may come to recognize and understand their own personal and professional changes brought about through the acquisition of media literacy education skills.

cess to be heard. Sefton-Green concludes that responses put forth by students be turned from "feelings and viewing experiences into personal, sociological and political theories and explanations...and that this process of transition is accomplished through language" (Buckingham, p.149) He is however, quick to point out to us that "what is absent from teaching here is a moment of reflection, where the learners acknowledge that their views and ideas belong to other structures of thought." (Buckingham, p.149)

It is through the core concept of production that the other five core concepts of media literacy are reinforced and made real by students when they go about the task of creating their own media messages. Cary Bazalgette (1991) makes a strong point for teachers to support students in seeking their own voice in creating media and not to simply mimic those genres from main stream mass media. Masterman, in his book Teaching the Media (1985), points out

> Practical activity does not, in itself, constitute media education. In particular, the commonly expressed belief that, through practical work, students will automatically acquire critical abilities and begin to demystify the media needs to be challenged. Rather, the link between practical work and analytical activities *needs to be consciously forged by the teacher.* (p. 26)

The media literacy model most commonly held in America has been haunted by what Masterman has warned us of. In fact, frequently schools say they include media education in their programs when in fact, they do no more than use "audiovisual"

materials, offair videos, and have a video production course listed in the program of studies.

In the article "Reflective Teaching & Visual Literacy: Teacher Intervention & Programmed Instruction", Robert Muffoletto (1988) writes

> Within a presecribed and controlled curricular form the classroom teacher loses curricular control and autonomy. People from outside the classroom, usually those at the corporate level, were and are making curricular decisions for the classroom teacher. In this manner, prepackaged curricular materials act to deskill teachers as creative, reflective and active individuals. (p. 56)

When teachers are deskilled their students are as well. Muffoletto calls for teacher education in the use of media in the classroom. He says that "the similarities between reflective teaching and a critical visual literacy model...construct a pedagogy that places the teacher and student as active participants in the creation of meaning." (p. 63)

Leveranz and Tyner (1993) have aptly grasped the dilemma of the American media education effort when they write

> International media educators watch the U.S. media movement with amusement. They marvel that the U.S. produces more media than any country on earth, but that in education about media, Americans come in dead last. They chortle as the U.S. gropes toward media education, because they've seen it all before 20 years ago in their own countries. (p. 23)

A Reformed American Model of Media Education

Earlier in this chapter, literacy was defined as the ability to read and write. Two broad components of media literacy education are analysis and production. These two can also be thought of in terms of reading and writing; analysis being *reading* the media, and production being *writing* the media. Each of these two require a multitude of skills for students to become media literate.

Of particular interest to me, in media literacy education, are the key skills of construction, representation, and interpretation. I believe analysis (analogous to reading) of media combined with production (analogous to writing) allow the student involved in media education to reflect and interpret messages and information presented. As referred to earlier in this chapter, when information presented in a context is reflected upon, the receiver of that information is able to recognize the effects media have on his/her own construction of reality. (Sherman,1995; Jones,1995; Stefan-Green,1991) This process can also be used in helping identify and transform selfconcepts and provide an opportunity for personal change to occur.

The contemporary theorists of media literacy education seem to agree that the concept of media education should be integrated throughout the curriculum. I agree with Tyner and Leveranz (1993) when they say

> A hybrid of art, science, and education, the media literacy movement of the 1990s is more about educa-

> tion than it is about media...It seeks to revitalize education by positioning media arts, instead of the traditional language arts, at the heart of all disciplines in the curriculum. In this way, reading and writing is still about pencils and books, but it is also about the symbolic and visual languages of film, video, computers, and popular culture texts. (p. 22)

The discourse of these media education theorists consistently states that the role of the teacher will change as will the process of teaching and learning. This implies a change in the roles and skills of both teachers and media specialists as well as a change in the culture of schools. In the documentary video "Tuning in to Media Literacy for the Information Age", Hobbs (1994) states

> Media literacy changes the way teachers and students work together through active learning, collaborative problem solving and high levels of motivation and enthusiasm. It bridges the gap between the classroom and the culture.

Through observation, I have found that students involved with media literacy education experience a change in self-concept as well. Having experienced the development of media literacy education during the past 23 years in a variety of public education settings grades K-16, I have become aware of a lack of attention to the psychology of "the self" in the media education literature. To include the expressive therapies, particulary art and play therapy, in the study of the application of media literacy education would be an enhancement to the field. It would allow a discourse including archetypal and depth

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From the outset, it should be clear that I do not view media literacy education as therapy but it certainly can utilize therapeutic aspects associated with media. I do not advocate for classrooms becoming therapuetic centers but I do advocate for media literacy education scholars to explore the dimensions of expressive therapy and receptive aesthetics as they correlate with postmodern thought on self-concept formation.

Receptive Aesthetic and Personal Change

To begin a discussion exploring the interface of "the self" as it is formed and shaped by postmodern media effects, we first must be clear on what this chapter defines as receptive aesthetics and expressive therapy. First, the term receptive studies is synonomous with receptive aesthetics and refers to analysis of the act of receiving acts of communication, specifically those acts expressed within the context of art. This critical theory arose from a literary tradition, but has been expanded to include the "reception" of art in general. As with most scholarly trends, a variety of strands have emerged over time, each emphasizing its author's specific area of interest such as phenomenology, textual poetics, dialectical and historical materialism, etc. This chapter will present a summary of reader-response theorists who offer significant contributions to the field of media literacy education.

While most of these theorists focus on the reader's relationship to text and the production of meaning, some are more attuned

to the point of view of the reader's personal transformation through the act of reading. Because I am considering this domain of study in the context of media literacy education, it should be made clear that I believe that "reading" the media demands every bit as much literacy skill as does reading a book. In this chapter the "act of reading" is defined as the act of analyzing media, specifically, television media.

Kibalnik (1993) defines three literary schools of receptive aesthetics as being the "Geneva school" coming from a French and Swiss tradition; the "American school" based on the phenomenological; and, the "Buffalo school" which emerged with the psychological study of art at the University of Buffalo, New York during the 1970s and stresses that the reader's personality reconstitutes itself in the process of reading. All three literary schools recognize the leading part that the consciousness of the reader and author bring to the creation of meaning from the text and do not recognize the dominant role of the text as an independent object. And, all three schools of receptive aesthetics accept the idea that knowledge in art is dependent upon the subjectivism of the reader. (Kibalnik, 1993)

A brief look at the emphasis of each school will be helpful in order to differentiate between them so that it is clear why my particular interest is concentrated in the "Buffalo school" and the work of Norman Holland.

Holland (1980) says that we interact with text, making it a part of our own psychological structure and making ourselves a part of the work when we interpret it; and that people deal with a text as they deal with life experience. He develops what he calls an "identity theme" concept which he describes in the book Laughing A Psychology of Humor (1982)

> To the extent I can trace in someone's choices in living, patterns of repetition and contrast, sameness and change, style and content, I can arrive at an identity theme for someone...I can then (perhaps) understand that person's reaction to some new experience...as a variation on that theme. (p. 130)

His basic idea is that we can identify personal change by identifying the "sameness" in things we do which establishes our personal style, thereby providing a framework from which we are able to distinguish personal change. Holland says that this concept of "identity theme" carries over to the way in which a reader-viewer interprets a text.

Tompkins , READER-RESPONSE CRITICISM from Formalism to Post-Structuralism (1980), identifies why Holland's perspective on reader-response is so strongly embedded in the domain of psychology

> He reasons that since all explanations of the world, including scientific explanation, are interpretations of it, and all interpretation is a human act, the science of human behaviour (psychoanalysis) must lie at the base of all human knowledge, for it enables us to

> apprehend the identity themes that inform all expressions of knowledge about the world. (p.xix)

The work of "Buffalo school" reader-response critics Holland and Bleich explore the contributions our emotional, creative, and cognitive activity bring to our experience with the text. Their notions of self and personal change are transferrable to the genres of the moving image. Tompkins says that "both critics put questions of personal identity and self-awareness at the center of their critical theories. The practical goal of their work is to achieve knowledge of the self, of its relation to other selves, to the world and to human knowledge in general." (p. xix)

Stanley Fish represents the "American school" of recepetive aesthetics emerging from the reader-response school widespread in Germany and Switzerland and is best represented by Wolfgang Iser's work. (1978) This reader-response school evolved from the "object method" of the formalists and structuralists. Fish writes that "the critique should correlate the reader with reality and concentrate on the form of impression of the reader." (Tompkins, 1980) According to Fish, the process of reading is regarded as making meaning. He replaces the dualism of form-content with a simple model: reception = meaning = form wherein they all become synonomous. Here, reception becomes a system of insight and allows the reader to give semantic reading to each lexical meaning of the text based on

his/her own life experiences. In this way, the "American school" differs from the "Buffalo school" in that the emphasis of the former is more on the "text as object" in a formalist perspective. The reader's response to that "form" differs from the "Buffalo school" which stresses the "identity theme" of the reader interacting with the literary material.

J. Hillis Miller belongs to the "Geneva school" of receptive aesthetics which separates the work of art from the will of the author. This school says the critic should begin from an "act of repudiation" in which s/he gets rid of "personality" so that it will not be identified with the consciousness experienced in art. The "Geneva school" emphasizes the author's point of view who remains "true to the self" yet is able to maintain a critical attitude. (Kibalnik, 1993) This is in direct contradiction to the "Buffalo school" and the "American school" of receptive aesthetics which emphasize the reader's response and to the philosophy of postmodernism which denies the possiblity of true objectivity on the part of the author.

Janet Staiger (1992) and Carol Berger (1978) bring both film and literature together in their work applying receptive aesthetics to film and television criticism. Staiger's Interpreting Films (1992), provides aother way of distinguishing theoretical trends within the field of receptive aesthetics by asking these questions: What is the ontological* status of the text? What is the ontological* status of the reader? Where *is* meaning or signifi-

cance? She groups receptive aesthetic theory by how these questions are answered and labels the clusters as *text-activated*, *reader-activated*, and *context-activated*. (p. 35)

Within the *text-activated* group, she includes 'the theories of textual poetics proposed by Roland Barthes, Jonathan Culler, Umberto Eco, Gerard Genette, Michael Riffeaterre, and Meir Sternberg along with the affective stylistics and interpretive strategies of Stanley Fish, and the phenomenology of Wolfgang Iser.(p. 35) She says

> All of these theories suggest that the text exists and will set up what the reader will do, that the reader is constituted by the text or by social and literary conventions, and that meaning or significance is 'in' the text for the reader to interpret. (p. 35)

The second classification she labels *reader-activated* and includes the transactive reading of Norman Holland, the subjective criticism of David Bleich, and the later Jonathan Culler. Here she writes

> They argue that the text exists, but the reader, as an individual, can greatly redo or appropriate that text, that the reader is constituted by social or literary conventions or psychologies, and that the meaning or significance is 'in' the reader's interpretation. (p. 35)

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*ontology: the branch of metaphysics that studies the nature of existence or being as such, as distinct from material existence, spiritual existence. (The Random House Dictionary, Random House, New York, 1983.

The third and last classification, she labels *context-activated* and includes the phenomenology of Hans Robert Jauss, the sociology of Jacques Leenhardt, and the dialectical and historical materialism of Manfred Naumann and the British cultural studies scholars. She says

> These writers assume the text and the reader are equally significant for the interaction, and that meaning or significance is 'in' that contextual intersection. (p. 35-36)

At this point, it should be clarified as to the types of readers which have been identified in reader-response criticism . They are defined as the *real* reader who is the person holding the book (for my purposes in media literacy education, it is the person watching the screen); the *virtual* reader as the kind of reader the author thinks s/he is writing (or producing) for; and, the *ideal* reader as the one who understands the text perfectly and agrees with every nuance. (Prince. xii, Tompkins (ed.) 1980) Another type of reader identified by Flitterman-Lewis (1992) is the *distracted* reader-viewer of television who is depicted as

> ...one whose varied and intermittent attention calls for more complex and dispersed forms of identification ...Television's fractured viewing situation explodes the singular vision of cinema, offering instead numerous partial identifications, not with characters but with 'views'. The desire to see and the desire to know, wedded in the cinema by the spectator's guided gaze, find themselves liberated in TV and intensified because of this. Voyeuristic pleasure is not bound to a single object, but circulates in a constant exchange. (p. 219)

Television is no more than a construction of flickering images that becomes a representation of reality to many, as it is filtered through their own conscious and unconscious perception. How does the viewer read and understand televisual images and how do they become part of his/her reality and contribute to changing that reality?

Flitterman-Lewis (1987) in her chapter "Psychoanalysis, Film and Television", in Channels of Discourse: Television and Contemporary Cirticism, quotes Robert Stam who says "Television is not Plato's cave for an hour and a half, but a privatized electronic grotto, a miniature sound and light show to distract our atttention from the pressure without or within." (p. 217) This assumes, however, that the viewer is passive and purposefully watches television to be distracted. While there are times many viewers do watch for this reason, there are many other times and types of viewers who do not. In any case, most agree that what the viewer sees is constructed by what s/he brings to the viewing.

If one considers that reading the film or televised image requires an active reader then how do these literary reader-response theories contribute to our understanding of audience response to the moving image? Berger, in the article "Viewing as Action: Film and Reader Response Criticism" (1978) looks to reader-response critics for a new perspective in film analysis, as does Staiger whose work was cited earlier in this chapter.

Berger says that "the relationship between response criticism and developments in hermeneutics and contemporary literature is fairly evident; less obvious, but just as important, are its connections with cinematic experience." (p. 144)

She examines the works of Fish and Iser in relation to film saying that "although neither critic deals directly with film, the conception of literature underlying their methods is strikingly cinematic, while the methods themselves are often explained through film analogy." (p. 144) She provides an example when citing Fish (1980) in his article "Literature and the Reader" as he distinguishes between literature and *kinetic* art

> The physical form of the book encourages us to mistake it for a stationary and autonomous object, while the great merit...of kinetic art is that it forces you to be aware of it as a changing object-and therefore no 'object' at all-and to be aware of yourself as correspondingly changing. (p. 80)

Berger continues the distinction between film and text by saying that "at its most basic phenomenological level, then film reminds us that what we see depends on how we see." (p. 145)

Unlike Fish, Iser's phenomenological approach attempts to include "the individual and creative elements of response". (Berger, p. 148) Iser is more interested in things not said in a text (or film) that encourage the reader to make his/her own meaning. Berger states that "Iser differs from Fish in his em-

phasis on the indeterminate, polysemantic nature of literary texts. He is interested in the 'unwritten' part of texts, in the 'gaps' which stimulate the creative participation of the individual reader." (p. 148)

In the article "The Reading Process: A Phenomenological Approach", (1980) Iser discusses seeing a film of a novel

> With the novel the reader must use his imagination to synthesize the information given him, and so his perception is simultaneously richer and more private; with the film, he is confined merely to physical perception, and so whatever he remembers of the world he had pictured is brutally cancelled out. (p. 58)

Berger counters this statement by suggesting that "although one cannot deny that literary works require a more complex operation of 'picturing' or visualization, one can counter with the argument that our filmic confinement 'merely to physical perception' necessitates a greater degree of conceptual activity." (p. 149) Berger concludes her comparison of these reader-response critics' perspectives with a passage important in the current debate in media literacy education and educational reform. She says

> We need not chose between Fish and Iser...We might do best to combine their approaches, since all films entangle us as cooperative victims and engage us as collaborators. What they do not do is wash over us, hypnotize us, or move past us like a parade. Such familiar notions have done much to obscure the strenuous cognitive and creative activity that film

> viewing demands, and which constitutes the basis for much of our emotional involvement. (p. 150)

Application to Media Literacy Education

Considering the definition of literacy and media literacy stated in Chapter One, it is clear that the reader of a text and the viewer of a screen are one in the same. In The Act of Reading (1978) Iser says

> It is in the reader that the text comes to life, and this is true even when the 'meaning' has become so historical that it is no longer relevant to us. In reading we are able to experience things that no longer exist and to understand things that are totally unfamiliar to us; and it is this astonishing process that now needs to be investigated. (p. 19)

It is generally agreed upon in media literacy education that meaning is derived from reading the codes and conventions of the media text. These codes and conventions comprise the language of the text. How we read such a series of constructed shots involves the viewer in actively participating in making sense of the message being presented. Buckingham (1991) addresses the issue of interpretation and meaning- making when he says

> This means abandoning the notion of the text having a single, definitive meaning...these differences arise from the different forms and degrees of prior knowledge which readers bring to texts. (p. 31)

The long history of literary and film criticism holds a host of implications for the academic discourse of media literacy education. Throughout this research, much sharing of literary and film theory has emerged, but the need for a weaving of these traditions into the field of television viewing is repeatedly called for. (Flitterman-Lewis, Allen, Berger, et al)

However one choses to classify various theoretical viewpoints within receptive aesthetics, my interest remains based in the psychoanalytic dimension of understanding the creator's and audience's relationship with a text and how we, as viewer, intergrate that experience within our framing of meaning-making and personal change.

Intermodal Expressive Therapy and Personal Change

Having discussed the reception of media and personal change through a reader-response perspective, this section will examine the interface of creative arts therapy and the creation of media messages as it contributes to personal change. This interface can be addressed through the domain of intermodal expressive therapy and is discussed in the work of expressive therapy scholar Paolo Knill who writes that "educational and therapeutic relationships always happen in an encounter of learning. Maybe because they all have the potential for great change, they need a supporting container." (1989, p. 4) The potential for such a "container" is possible through the interface

of intermodal expressive therapy and media literacy education skills.

What is expressive therapy? Robert Landy, (1993) attempts to clarify creative arts therapy as a discipline synonymous with expressive therapy. He says "in expressive therapy, we encourage the client to commit an expressive act from an often unconscious source as a vehicle for expression of a feeling or thought." (p. 361) Knill (1994) expands Landy's definition when he writes

> The artistic tradition that provides a basic foundation for the discipline of intermodal expressive therapy is rooted in human imagination and is characterized by an inter relatedness among the arts. It is the same tradition in which opera directors, choreographers, filmmakers, theatre and performance artists need to train and gain eloquence. (p. 319)

Within the field of intermodal expressive therapy comes an interest in expanding the notion of literacy. Knill stands out as an intermodal expressive therapy scholar who calls for an "intermodal literacy drive" which would include attention to the media and, therefore, is timely in this discussion of media literacy education. In his article "Multiplicity as a Tradition" (1994) he writes

> At a time when the world's population is 'hooked' on intermodal products aired through a tube into the living rooms of millions, I might also raise the question: Shouldn't we consider the skills about which I

> am speaking to be part of our educational basics? Aren't they required in order for people to make informed choices? The literacy campaign has been viewed as critical to democratic participation in our linguistic regulated society. Perhaps an 'intermodal literacy drive' would more fully enhance democratic particpation and promote improvement in the quality of the intermodal media flood assailing us. (p. 320)

It is here that Knill lays the framework for a discussion of the interface of intermodal expressive therapy with media literacy education by expressing the intermodality of the video medium. Although many perceive television and film to be a purely visual medium they are not. In their book Minstrels of the Soul Intermodal Expressive Therapy, Knill, Barba and Fuchs(1995) explain the concept of the "intermodal super-imposition" by citing examples of "visual imagery and *adding* sound, action, body, dance, and theatrical structure for the pupose of finding a gestalt...that brings a connection to feelings or a more precise understanding of meaning." (p.151-52) To aid with the discussion introduced here, let us first examine the intermodality of imagination through which we are able to expand the concept of "the moving image" specifically television.

Imagination is a central component in the discourse shared by educators and expressive therapists and provides a starting point for the discussion on the interface of media literacy education and intermodal expressive therapy. (Arnheim, 1989; Egan & Nadaner, 1988; Egan, 1988 & 1992; Greene, 1994)

Because I am an educator and not an expressive therapist, I preface this discussion with my perspective being focused on the "norm" in education rather than on the emotional and/or behaviourally dysfunctional student. I do this because my focus and my work in media literacy education is on the broadest possible audience of students and teachers. A comprehensive research paper focusing on video therapeutic research with the behaviorally/emotionally dysfunctional audience is provided in Jan Doyle's Master's thesis "Video Art Therapy: A Depth Psychology Perspective" (Lesley College, 1994) The major focus presented in Doyle's work is best explained when he writes that "the central premise of the thesis is that art and psychology are mutually enhanced and facilitated by the turning of the notion of the image from something seen to a way of seeing." (1994)

Knill (1994) claims that "imagination is intermodal" (p. 321) and says

> We are accustomed in our visually-oriented society to reducing imagination to visual images alone. Because we understand the term image in a visual way, we often neglect imagination's other sensory aspects. (p. 321)

He reinforces the claim that "imagination is intermodal" by reflecting on dreams. His writings are reminiscent of the work of Hanns Sach (1942) who will be discussed later in this chapter. Knill says (1995) that in dreams

> The movements, words, visual images, acts, sounds, and rhythms that we sense in a dream may be defined as modalities of imagination. We have no power over them...The modalities may be interwoven or isolated. When we daydream, we have more power over the modalities of imagination...in daydreaming we have a sense of playing with imagination, whereas in dreaming we receive the material of imagination passively. (p 25-26)

The intermodality of the imagination corresponds with the intermodality of the arts. An example of this is seen in the work of French filmmaker Jean Rouch who writes of "the camera dance" in his article "The Camera and Man" (1975). Rouch says

> For me the only way to film is to walk about with the camera, taking it to wherever it is the most effective and improvising a ballet in which the camera itself becomes just as much alive as the people it is filming. (p. 93)

How could Rouch create his style of film without moving about with the camera? Actually, he could not because without incorporating ballet into his filmmaking style Rouch's work would have been quite different; "participant-observer" rather than the "living camera" which was the style he desired to work with. Knill's embrace of the more contemporary forms of video, filmmaking, and the perfomance artist is precisely why his work is criticial in linking contributions from intermodal expressive therapy research with that of media literacy education. He says (1994)

> ...It is the performance artist, the video-and movie-maker and the intermodal expressive therapist. All artists have much to learn from these intermodal specialists-namely, about the process of crystallization and intermodal technique. These skills are required to master video, the most consumed medium of our day. Such skills may be useful not only in therapy with individuals, but also in addressing a culture contaminated with artifacts of poor and sickening quality, by promoting critical and fulfilling particpation in interdisciplinary activities. (p. 323)

Knill is accurate in identifying the many skills incorporated into the creative activity of video- and movie-makers. When he describes the dialectical process the therapist and client engage in while working through the expressive therapy model, he cites questions and considerations almost always asked by filmmakers and videographers while they process through the creative act of "making film".

> A therapist might ask the client...'what kind of sound or rhythm supports the planned act?' "Maybe we should leave it in silence and add an image on the backdrop?' 'No-a blackout and a poetic description of the act is more effective!' These sorts of interventions are typical of decision-making among performance artists and movie-makers. (p. 324)

Application to Media Literacy Education

"How can we use television to enhance education?" was a question posed in Chapter One. The question was a response to one asked by Neil Postman in his book Amusing Ourselves to Death, (1986) when he asked "how can we use education...to

control television?" The focus on *control* creates a "them versus us" or "high culture versus low culture" argument which has been and will continue to be unresolvable. What is refreshing with working within the context of the interface of intermodal expressive therapy and media literacy education is that most often in the therapuetic milieu "control" is seen to be an overrated issue. Shaun Gallagher (1992) quotes phenomenological philosopher Martin Heidegger who says

> By reducing everything to a solvable problem, and by denying the permanency of certain fundamental ambiguities, the modern individual's own self-understanding is endangered. Our modern understanding falls prey to the illusion that our control is complete, that we are independent and self-empowered subjects who order the objective world. This illusory understanding is what closes off the possibilities of human self-understanding. (p. 177)

The discourse within the domain of intermodal expressive therapy focuses, in this chapter, on the question of "enhancing education" through the use of creative acts employing television. The tone of the discussion is less adversarial than that posed by Postman and others. (Winn, 1985; Mander, 1978; Johnson, 1970; Goldsen, 1977)

As stated earlier, media literacy education involves both the "reading" and the "writing" of media messages. Within the field, researchers, teachers, and scholars consider the "analysis" (or reading) of the media to involve students and teachers with analysis of mediated messages which requires a variety of

skills, such as: interpretation "how does a text come to have meaning?"; metacognition "how is it that I came to think that?"; bringing the unconscious to conscious awareness; and decoding stereotypes, archetypes, and expectations for identity.

It is generally accepted that the "practical" content of media education involves the act of production, of making media messges which is synonomous to "writing" media. Within this realm of media education students and teachers are using another quite different set of skills. The production skills in media literacy education are highly motivational and, for a number of reasons, bring tremendous enthusiasm to the learning environment. First, students derive a great deal of pleasure from producing media products. Second, students see themselves as artists using a medium they are exposed to every day. Third, the element of power is introduced in two ways: students controlling technology and controlling their peers. Usually, the student using the camera assumes a powerful position among peers. It is only after students become involved with post-production and editing that they fully understand the power concept of this skill within "practical" media education. Last, the activity of making and viewing their own production is a cathartic one. Art is cathartic because it brings about a release of some emotion or tension as it brings this to conscious expression. John Dewey, in Art as Experience (1934), states that "art is not nature, but is nature transformed by entering into new relationships where it evokes a new emotional response." (p. 79)

It is within the "practical" content of media literacy education we see the strongest interface with the domain of intermodal expressive therapy. It is here that intermodal skills, immersed in the aesthetic, surface for the benefit of students involved with creative activity. Hanns Sach, in his book The Creative Unconcsious Studies in the Psychoanalysis of Art, (1942) describes the creative process in intimate detail taking the reader through the steps leading up to creative inspiration

> The creator has stored up in his mind a host of assorted memories, impressions, and sensations, elements of form and style, all without coherence or fixed relation to each other. Then, what he calls his moment of inspiration occurs. The unknown power that drives him selects from these trifles...just what it needs for the work, brings the distant parts together and wields them into the organic entity of a harmonious composition. The creator has no idea where this power comes from since it lies quite outside his conscious will and is independent of his plans and expectations. The mysterious process that occured to him, or rather in him, has originated in his unconscious...The conscious mind is quite shut out from this act and gets only indirect signals of it, in the form of heightened tension, restlessness, absentminded-ness, depression and the like. When the last stage is reached, the darkness gives way to the brilliant light of creative inspiration. (p. 47-48)

Sachs (1942) talks about the unconscious as "the basis underlying each of these three phenomena: dreams, daydreams, and the poetic creation" and says it works in a different way with each of them. (p. 13) He explores the waking states of daydreams and poetry which incorporate "our waking-work-a-day" minds (p. 14) and says

> The daydream is fully and unashamedly egocentric...the daydreamer is the audience and the author all in one...the daydream is thoroughly asocial, it does not knit a bond of mutual understanding between individuals, nor does it propagate intellectual or moral communion, nor transfuse emotion from one person to another. (p. 14)

Daydreams differ from poetic acts in that the creator of a daydream is the hero while the poet must work to self-eliminate his presence thus enabling the audience to project itself into the story and experience emotions comparable to those of the author. The concept of a variety of television messages being similar to daydreams and poetic acts will be discussed later, in the section "Technology and Self", where it will be important to expand on the unconscious aspects of Sach's work and the intermodality of the imagination expressed by Knill.

The phenomenological importance of creating media messages has been researched by Australian media education scholars Quinn and McMahon (1992) as that aspect of study reinforcing the "analysis" component of media literacy education. They found that without involving students with the "practical" dimension of media education much of what was learned in terms of "reading the media" is not transferred to active understanding and use in their everyday lives. In his book Hermeneutics and Education (1992) Gallagher states

> There is a transformation effect in education that gives us, not necessarily a quantitatively larger outcome, but an outcome qualitatively different from the one planned. Just as the interpretation of a text is

> not necessarily a better understanding than the author's own, but a different understanding, so education will not always signal progress, but it will signal something different from what educators might expect. (p. 184)

Thus, not only does "practical" media literacy enhance the theoretical aspects of media literacy education, but it also provides an opportunity for personal change as well.

Most often during the "practical" aspect of media literacy education the students and teacher are required to work in production groups and to "play a role" within that group. Roles vary and range from camera person, director, actor, scriptwriter, and so on with each role being played out by students who often shift roles through a variety of assignments. It is here, *in the playing of roles* , we expereince another interface with the intermodal expressive therapy model of play therapy and how one engages in "roles" and why this is an educationally sound practice for learning and personal change. Gallagher (1992) writes

> In play, learning takes place through a distanciation between the 'real world' and 'possible worlds.' Play frees the player from ostensive reference to his or her everyday world in such a way that it becomes an occasion for reinterpretation of the player's own self. (p. 144)

As stated earlier, play therapy is an integral part of the intermodal expressive therapy model and can be used to provide an example of the interface of intermodal expressive therapy and

media literacy education. Although it is beyond the scope of this chapter to discuss play therapy models in depth, it is important to examine briefly aspects of "play" and how "practical" media literacy education, in particular, can benefit from such an examination. Rudolf Arnheim, Thoughts on Art Education (1989) and Sparshott's chapter "Play" in Aesthetic Concepts and Education (1970) identify the all too frequent dilemma of art edu-cation being thought of as "not serious", as "frivolous" and not considered "work" as a serious educational pursuit. Such thinking often extends to media education as well.

Thus, aesthetics in the form of art education and media literacy education are often thought of as "too playlike". A brief philosophical exam-nation of concepts of play needs to be discussed. Gallagher, in his book Hermeneutics and Education (1992), presents two opposing theories of play as they relate to the educational experience. In this work, Sartre's and Gadamer's theories on play are used in examining the interface of intermodal expressive therapy and media literacy education. These theories of play can contribute to an understanding of "play" and "role" within education and specifically within "practical" media literacy education.

Sartre's concept of play deals, in great part, with what he terms "seriousness/inauthenticity" and "authenticity /self-recovery" and

> ...indicates, the concept of play belongs to the realm of ethics. Sartre contrasts play to the spirit of seriousness (bad faith, inauthenticity). Seriousness takes its orienta-tion from the world, so that the serious person attributes more reality or value to the world than to himself...play involves putting into effect one's freedom, which strips the real world of its reality and 'releases subjectivity'. For Sartre, human subjectivity is the source of and the end of playful activity. (p. 47)

From this, we see that play can "assist the player in a recovery of authentic existence". (Gallagher, p. 47) For Satre, the imaginative and subjective control of the player allows him/her to enter and exit "the spirit of play"; thus making the player accountable for the recovery or lose of his/her authentic existence. Within "practical" media literacy education students are asked to use their imaginations when engaged in the *playing of roles* thus, stripping "the real world of its reality" and engaging his/her own subjectivity with the playful activities of creating media messages; specifically televisual messages.

Gallagher (1992) writes that in Gadamer's contrasting concept of play

> Play is purged of all aspects of subjective control...the player loses herself in the game, that at a certain point the game takes over, determining the possibilities that are presented to the player. This is an aspect of transcendence involved in play...A transformed subjectivity survives the game, reappears after its disappearance, and takes something away from the process. (Gallagher, p.48-49)

Gadamer's concept of play integrates "play concepts" within education, especially "practical "media education because he uses "the concept of play to describe the experience of the work of art...the work of art has its true being in the fact that it becomes an experience that changes the person who experiences it. (Gallagher, p. 48)

Gallagher combines aspects from both philosophers' concept of play when he writes

> Play educates. This is an accepted principle in educational theory...an essential aspect of all educational experience, including play, involves venturing into the unknown, going beyond ourselves and experiencing the unfamiliar. Seriousness, if understood as Sartre understands it, as becoming fascinated with the world, is, as Gadamer rightly indicates, an essential part of play. (pp.49-50)

Transformation occurs through playful experience as we see from Sartre's and Gadamer's theories of play. It seems reasonable to draw on their works as evidence of a strong link to the value of "play" and "role taking" in "practical" media education. Gallagher writes (1992)

> If learning is to take place, the teacher must provide the occasion or opportunity for a transformation to take place. If the teacher herself is to learn anything, she must enter into and participate in this productive process of transformation. The teacher, rather than standing off and looking on, must, as Dewey also indicates, share in the experience.(p. 140)

Thus "practical" media literacy education may facilitate personal change in both students and teachers.

From another domain of study, that of reader-response, comes additional support for "play" in the media literacy education discourse; this comes to us through the work of Anna Nardo in the article "Fantasy Literature and Play: An Approach to Reader Response" (1978) The article is supportive in linking the three areas on which I have focused: media literacy education, receptive aesthetics, and intermodal expressive therapy.

In her article, Nardo states that "reading is a form of play and is particularly so when one is reading fantasy literature."(p. 206) As seen from the reader response perspective, writers cast their audience in a variety of roles: the ideal reader, the real reader, the virtual reader, and the distracted reader are some of the classifications used within the domain. Nardo says

> In a recent study of reader response, Walter Ong demonstrates that every writer fictionalizes his reader, casting him in a role such as entertainment seeker, reflective sharer of experience, or inhabitant of a lost world. Likewise, the reader fictionalizes himself, playing the role in which the author has cast him-a role that seldom corresponds to his role in actual life. (p, 206)

This concept is not unlike that involving the video and moviemakers who cast their audience (reader) in much the same way as do students who are required to play the "role" of producer/

director when creating their own media messages for others in the varied "roles" of audience.

The concept of the author casting his/her audience in a role may be one quite unfamiliar to many educators who view the act of reading as a solely "serious", product-oriented activity. Sparshott (1970) highlights this difference in perspective

> ...no one who is engaged in recreational reading is said to be playing: if a child is said to be playing with a book he will be manipulating it, building a house with it, or throwing it up and catching it...for the proper use of a book is for reading and reading is not playing...(p.114)

Sparshott is quite clear that education should not be deceptive in its practice but rather ought to engage students in such a way that "what they do should be made more agreeable by being given the characteristics of the things they do for fun...by introducing playlike features." (p. 127) "Practical" media literacy education accomplishes this as witnessed by students' enthusiasm and high levels of motivation.

In light of these comments and my own classroom work with students and teachers engaged in "making television", it is reasonable to say that when students and teachers create video messges or "TV" there are observable elements of "playfulness" attached to their behaviours, attitudes, and activities. Some would not consider their boisterous, enthusiastic response to the challenges presented them in their production roles as "seri-

ous educational practice" but they would not, perhaps, consider recreational reading to be a "playful" activity. However, to interpret what actually is taking place requires the teacher and students to enter into a different way of approaching learning. As stated in Hobbs' documentary video "Tuning into Media Literacy for the Information Age" (1994)

> Media literacy changes the way teachers and students work together through active learning, collaborative problem solving and high levels of motivation and enthusiasm. It bridges the gap between the classroom and the culture.

Gallagher (1992) echoes and adds another dimension to the discourse when he writes

> Educational involvement means that the student and teacher are in a hermeneutical situation, rather than what Dewey would call a 'problematic situation.' The hermeneutical situation is more of a mystery in which we are essentially involved with a problem which we simply confront...Education does not occur if one stands back and acts as an external observer...To be educational, experience requires self-transcendence, an involvement that gives education its moral dimension. (p. 187)

At the beginning of this chapter one of the questions asked was "what is the purpose of education?" Gallagher offers a concept embracing of the perspective of this chapter and supportive of the perspective offered by Nyberg and Egan (1981) when they distinguish between education and socialization. Gallagher says

> We should conceive of education not as a deliberate human enterprise, but as a process that happens to the human enterprise; not as a process that is consciously achieved within human culture, but as a process that achieves culture. (p. 179)

Visual anthropologist Edmund Carpenter says in his article "The Tribal Terror of Self-Awareness" (1975) that

> a camera holds the potential for SELF-VIEWING, SELF-AWARENESS and, where such awareness is fresh, it can be traumatic (p. 455)... A photographic portrait, when new and privately possessed, promotes identity, individualism; it offers opportunities for self-recognition, self-study. It provides the extra sensation of objectivizing the self. It makes the self more real, more dramatic...Until man is conscious of his personal appearance, his private identity, there is little self-expression. (p. 458)

Knill's advocacy for an expanded perspective on literacy to include an "intermodal literacy drive"(1994) incorporates the power of Carpenter's observations and the above stated purpose of education expressed by Gallagher. These together present an opportunity for media literacy educators to incorporate the transformative powers of the intermodal expressive therapy paradigm in order to frame that purpose of education which is stated by Sparshott (1970) who says "it seems to me that on the whole education is not so much self-expression as acquiring a self to express." (p. 125)

Technology and the Self: Implications for Personal Change

How one acquires a "self to express" can be examined from a vast array of perspectives and disciplines. This section will focus on the relationship between technology, specifically television, and "the self"and how that relationship contributes to personal change.

So far, this chapter has explored personal change through the perspectives of receptive aesthetics and intermodal expressive therapy; both involve an interaction with the creative experience. It has also been shown that the creative experience involves play and that all of this is appropriate within educational settings, specifically that of media literacy education.

The core concepts of media literacy education, presented and discussed in Chapter One (see pages 12-22), have been addressed by scholars from a deconstructivist point of view. In this chapter, two new perspectives, i.e. receptive aesthetics and intermodal expressive therapy, have been discussed as they relate to media literacy education as a vehicle for personal change. These two domains can contribute to an expanded and deeper discourse on the field of media literacy education.

Now, a third new perspective will be introduced to link both the form and the substance of media literacy education and personal change and will contribute to that area of research which has been largely overlooked. The link between form and substance

provides insight into how our interactions with technology change us.

One of the most pervasive and controversial of today's technologies is television. In America, television viewing has become our most popular pastime.

> Two-thirds of all Americans...have never lived in a world without channels and shows. The number of sets in operation now amounts to one for every other person...and to fulfill the high demand, the volume of television programming has reached five million hours annually. (Fowles, 1992. p. 32)

What do people want from television and why do they watch? My first recollection of television was missing Walt Disney's animated "Peter Pan" for my dance recital rehersal. The fantasy world which television would deliver to me far surpassed any reason, I thought, that my Mother had to drag me from home that evening in the mid-1950s, the era during which we invited television into our homes and into our lives.

Since then, the debate over television's effects on its viewers has dominated our discourse and probably will continue to do so until another medium's effects overshadow the controversy offered by "TV". For instance, our attentional shift towards the Internet and "the WEB" may eventually distract us from a televisual discourse by providing a new focus for exploration on technology's impact on our lives and our culture.

Technology impacts our lives and significantly helps to frame how we think about ourselves, our culture, and our perceptions of reality; however, most of us simply take this impact for granted. How we respond to technology's impact on our daily lives and on our perceptions of reality is a question a majority of us do not often examine, but one which ought to demand our attention. This can be explored in the discourse of media literacy education. Kenneth Gergen (1996) states

> As the technologies of human interchange increase in number, efficacy, and prevalence, so are we exposed to an ever expanding array of alternative intelligibilities. And as differing intelligibilities are intermingled, so do new waves of discourse and transformation in social pattern emerge. (Grodin & Lindlof, p. 134)

Jib Fowles, in Why Viewers Watch (1992) chronicles the introduction of television into our lives and culture and proposes that "when a person sits down in front of a television set, a transaction is going on". (p. 33) Fowles' notion that the viewer is interacting with the form and substance of the televisual message is contrary to the more popular notion that viewers are simply passive receivers of commercial marketing and the all too frequently aired sitcom or violent shows flooding the networks and cable schedules.

Fowles' research on television viewing led him to ask the question "What is it exactly that human beings want from the medium?" Curiously, the media literacy education literature repeatedly states that teachers, researchers, and scholars report

that "Television viewing is pleasurable", but offers negligible insight into what makes television viewing pleasurable. Teachers engaged in successful media literacy education often hear from their students that "you've ruined television for me"; in other words, the pleasure received from their viewing has been diminished by their critical viewing.

Fowles' subsequent research into "why people watch" identified characteristics of television viewing; they are that "television viewing is a personal, private activity that is both enjoyable and needed; it is a casual activity occuring mostly during the evening, and has come to displace other diversions, socializing, and sleep." (p. 33-37) He concludes that television watching is cathartic in that it provides a therapeutic fantasy release for those interacting with its form and substance. The tension, stress, and isolation of day-to-day life is relieved through the fantasy and dreamlike outlets provided by television. Fowles points out that "fantasizing, and the playing-out of deep-lying mental pressures, has been enhanced throughout history by fantasies that are not formed within the individual's mind but are supplied from outside"(p. 242). He cites storytelling as an early example of this.

The similarity between dreaming and television viewing has been drawn by visual anthropologist and communications philosopher Edmund Carpenter (1972) who writes that "Television extends the dream world. Its content is generally

the stuff of dreams and its format is pure dream." (p. 61) The significance in establishing the similarity between dreaming and television viewing is more clearly understood through the work of psychoanalyst Hanns Sach, who in The Creative Unconcsious Studies in the Psychoanalysis of Art (1942) examines the unconscious as "the basis underlying each of the three phenomena: dreams, day-dreams, and poetic creation"(p. 13). Much of his work on daydreams correlates with what Fowles attributes to the "dream" activity of television viewing. Sach says

> the daydream is fully and unashamedly egocentric...the daydreamer is the audience and the author all in one...the daydream is thoroughly asocial, it does not knit a bond of mutual understanding between individuals, nor does it propagate intellectual or moral communion, nor transfuse emotion from one person to another. (p. 14)

It is not surprising then that people watch television and enjoy that activity based on a need for a release from unconscious tensions. The pleasure derived from daydreaming / viewing is more clearly revealed when one considers the difference between daydreams and the "poetic act" which involves the actual creation of an artistic work. Described by Sach, daydreams differ from poetic acts in that the creator of a daydream is the hero while the poet must work to self-eliminate his presence, thus enabling the audience to project itself into the story and experience comparable emotions to those of the author. John Dewy, in Art as Experience (1938) writes

> To perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the origninal producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced. (p. 54)

Both daydreams and the poetic act, as described by Sach, have their place within the discourse of media literacy education. The viewing or "reading" of television, from which it has been acknowledged we derive pleasure and needed psychic release, and the actual production or "writing" of media messages which are analogous to the "poetic act" contribute to a deeper insight into our inner selves. When Dewey says that "representation may also mean that the work of art tells something to those who enjoy it about the nature of their own experience of the world; that it presents the world in a new experience which they undergo" (p. 83) he is telling us more about the pleasure and insight the interaction with television viewing and making gives us.

While the pleasure of watching occurs naturally, the acknowledgement of insight derived, for the most part, requires some form of intervention which will be discussed at the conclusion of this chapter. However, it must be stated that insight requires self-awareness and the recognition that something within has changed. Psychologist Eugene Gedlin (1978) calls this internal

shift a *felt sense* while reader-response critic Holland (1982) whose work has been discussed earlier in this chapter, refers to it as *identity theme* .

However one refers to personal change, in doing so we must first recognize an "inner self" which can change. Defining an "inner self" within the parameters of postmodernism will now be examined primarily through the works of two scholars, Kenneth Gergen and Sheila McNamee, who share the premise that a postmodern culture necessitates both the acceptance of "multiple realities" and a concept of not one "obdurate self" but a "relational self". Their work provides media literacy education scholars the opportunity of applying media communications and postmodern therapy concepts focused on "the relational self" within the discourse of media literacy education and personal change.

In the preface to the text Constructing the Self in a Mediated World (1996) editors Grodin and Lindlof begin by stating that

> Notions of the self as highly contained and stable have historically dominated research approaches in the social sciences, including the study of media. This means that many studies about the human experience of media decontextualize the self and do not emphasize socially constructed aspects of identity and experience...little attention has been given to the relationship between self and media." (p. vii)

Gergen's work on the "relational self" is helpful for the media literacy education discourse in examing the core concepts previously discussed (p. 12-22) as they relate to the "reading and writing" of media messages and personal change. McNamee's work, focusing on media consumption and postmodern therapy practices, provides insight into the relationships between intermodal expressive therapy and teacher intervention in the personal change brought about by the inclusion of media literacy education practice in the educational setting.

Gergen (1996) "detects a broad ambivalence regarding the reality and centrality of a uniquely inner world and senses a change in our concept of an "inner world" (p. 135). This change in concept correlates with those characteristics of postmodernism mentioned earlier in this chapter, specifically that characteristic which states that postmodernism

> ...implies the transformation of reality into images...everyday culture is an overload of imagery and simulations which lead to a loss of the referent or sense of reality...and leads to a schizophrenic emphasis on vivid, immediate, isolated, affect-charged experiences of the presentness of the world-of *intensities* . Here the channel-hopping MTV viewer's fragmented view of the world is presented as the paradigm form ." (Featherstone, p. 124)

Gergen proposes that "one of the chief forces at work in the dismantling of 'self' is technological...With the profusion of technologies specifically designed to increase the presence of others ...we obliterate the conditions necessary for sustaining belief in

the obdurate interior." (p. 128) He argues that because technology extends our boundaries and brings us into closer proximity and relational occurences with others we are, perhaps unconsciously, expanding our once held belief in an inflexible "interior self" to one inclusive of a self in relation(ship) to others. He labels this new interior identity as a "relational self".

An earlier discussion of reader response critic Norman Holland's work as it relates to media literacy education and personal change revealed his concept of "identity theme" as it chronicles personal change. Holland's concept assumes that we know and understand our identity and can therefore track any changes therein to document personal change.

Gergen's work goes beyond this by acknowledging the "enormous and compelling reasons for treasuring personal identity"(p. 128); he examines how identity is formed in relationship to modes of expression and expands the notion of "theme" to one of "relational self" by stating that

> To have an identity is indeed to be capable of laying claims to an interior life; to one's own reasons and opinions, to existentially defining motives, personal passions, and core traits. To lack such psychological resources would be the equivalent of erasing one's identity." (p. 128)

The deconstruction of media messages as well as the construction of media messages - the "reading and writing" of media

messages require that the reader/writer possesses an identity that is made up of these "personal passions, core traits, and one's own reasons and opinions." (Ibid) This is necessary because while involved in the processes of making-meaning of messages and of creating messages, one participates in an internal dialogue with "the self" in order to access to these identity characteristics.

Earlier, we learned from the works of Knill and Sack, that this internal dialogue may reside in the unconscious and in the imaginal. Regardless of where the internal conversation orginates, the experience must occur in order to bring to consciousness "the self" and its identity. The "expressing of ourselves" mainly occurs in media literacy education, through the production of media messages, described earlier as "practical" media literacy education.

"Practical" media literacy work occurs in relation to others, either collaborators or internalized audience, specifically "practical" work involving television. In some ways, when one creates with television it resembles the workings of a mirror reflecting back to us that which we have brought up from the unconscious to consciousness. At times, the aspects of production involving "the self" can be traumatic when it brings forth self-awareness. Carpenter's work (1975) makes the acuteness of technology very real when he writes that

> It's a serious mistake to underestimate the trauma any new technology produces, especially any new communications technology. When people first encounter writing, they seem always to suffer great psychic dislocation. With speech, they hear consciousness, but with writing, they see it. They suddenly experience a new way of being in relation to reality. 'How do I know what to think,' asks Alice, 'till I see what I say?' And how do I know who I am, until I see myself as others see me?"(p. 455)

It is the involvement with both the camera and with others during the "practical" activities of media literacy education practice that encourages the exploration and revelation of "the self" as a "relational" one entwined with others and with a mode of self-expression.

The teacher's intervention becomes critical in facilitating self-expression and personal change through media literacy education. The dialogue that occurs between teacher and students while engaged in the analysis and the production of mediated messages is critical to the success of the experiences.

Earlier in this chapter, it was shown that an intermodal expressive therapy discourse and technique offer a significant contribution to media literacy education practice, specifically through the models of art and play therapy. Knill provides insight into the intervention practices through which teachers can enrich the students' experiences while creating with the media when he

describes the dialogue between a creative arts therapist and client

> A therapist might ask the client...'what kind of sound or rhythm supports the planned act?' 'Maybe we should leave it in silence and add an image on the backdrop?' 'no - a blackout and a poetic description of the act is more effective!' These sorts of interventions are typical of dicision-making among performance artists and movie-makers. (p. 324)

When the teacher, as facilitator, engages students in such a dialogue, the teacher facilitates metacognitive thinking, enhances the clarity of expression, and helps to structure insightful thought about the creative acitivity and form of expression, as well as personal change.

It has been stated before in this chapter that media literacy education is not therapy and the teacher is not a therapist. However, by borrowing from both an intermodal expressive therapy model and postmodern therapy discourses, specifically that of Sheila McNamee(1996) , we can better understand the link between media literacy education and intermodal expressive therapy as they both contribute to personal change within educational settings.

McNamee's work, much like Knill's, as a communications scholar and trained therapist is insightful in linking the models of postmodern therapuetic practice to the study of the impact which technology has on our notions of "the self".

Both McNamee and Knill are trained therapists who who share a strong belief in the expanding notion of "the self" as it is influenced by outside creative forces. We have seen how Knill's scholarship in the creative arts and therapy has led him to call for an "intermodal literacy drive". McNamee's work centers on the expanded notion of "the self" in a postmodern culture. She says that

> Identity, from a postmodern perspective, is not an object to be examined but is a reality constucted in the interacitve moment. It is an emergent by-product of persons in relations, each drawing upon his or her conversational resources (i.e. networds of relationship. (p. 149)

In the following chapter the interface between education and therapy will be addressed; however, in concluding this chapter it is important to restate what has been said earlier. I do not advocate for the classroom being a therapuetic center, nor do I advocate for the teacher practicing psychotherapy. What has been found is that there exists a need for the media literacy education research and literature to address the issues surrounding the changing of "the self" as it occurs through media literacy education practice.

In Chapter One, it was stated that media literacy makes it possible for teachers to change "how and why they teach" and that traditional classroom hierarchies will be changed as a result. By examining how it is that media literacy education creates a climate for teachers to "change how and why they teach", this re-

search will strengthen the argument presented that media literacy education practice encourages personal and professional change.

Chapter Three
Approach to Research

As social saturation adds incrementally to the population of self, each impulse toward well-formed identity is cast into increasing doubt; each is found absurd, shallow, limited, or flawed by the onlooking audience of the interior.

Kenneth Gergen, The Saturated Self Dilemmas of Identity & Contemporary Life

Introduction

Larry Cuban of Stanford University uses an animal metaphor to describe educational researchers when he writes

> Hedgehogs cling to a central vision, a single organizing principle that makes sense of what they do, write, and think. Foxes, however, chase many ends, often unconnected, even contradictory, seizing varied experiences, bridging different domains as they live, write, and think. (1995, p. 6)

While admiring the instincts of the fox, I accept that my true inclinations are those of the hedgehog as I endeavor in this work and research examining personal and professional changes brought about through involvement with media literacy education.

Although I have spent some time "chasing" topics and exploring domains related to my original research question, I found my inquiry efforts returning to that central question described in the previous two chapters "How does media literacy education impact personal and professional change?" Why this long twenty

plus years perseverance with this critical question? This chapter will attempt to respond to that by placing the answer in a context of qualitative research methodology embedded in a postmodern discourse.

In the previous two chapters, I have described, in a theoretical way, the organizing principle and central vision which has directed my work both as a practioner and as a researcher. Like the fox, I have pursued many interests and woven personal and professional experiences bridging related yet varied domains of study; but, like the hedgehog, I found myself clinging to this one clear, central vision around which I have structured this discourse.

The process itself has enriched this research by allowing the creative forces within my imagination to link fields of study and various discourses which many believed to be unlinkable. The approach to this process, as it has been played out thus far, and how it is structured for continued research with practioners and students is the topic of this chapter which will be presented in a less theoretical manner. The content of this chapter is a discussion of the approach to research and the methodology and the rationale for such an application.

The placing of this discourse in a postmodern context helps to ground my concern with the emerging and changing self in a context accepting of creativity and change. In her essay,

"Separate/Modernist and Connected/Postmodernist Modes of Creativity" (1996) Wendy Campbell states,

> ...all knowledge is constructed...Every act of interpretation emanates from a specific position and is shaped by that position. Consequently it is not possible to know, in the sense of perceiving an event as it *is* , without having to construct a meaning from a specific point of view...Knowing something represents an act of constructing or of creating a meaning...and it is for this reason that knowing and creating are intimately related (p. 10)

By framing her work on creativity in a feminist postmodern context, Campbell's work adds to the current discourse within the field of media literacy education and this work which focuses on personal change. The contribution becomes apparent with her introduction and discussion of the work of Jill Tarule, et al, which provides a solid link with media literacy education concepts. Campbell (1996) writes,

> Tarule's work on the 'epistemology of collaboration' suggests that when the agent of meaning moves from the individual to the interpersonal process as a whole, the nature of epistemology itself alters from a static or product-like entity, to an evolving or process-like flow. To think of knowledge in this new way-as a process that is impelled from within-is to dramatically transform the understanding of what knowledge consists of and of what the individual's relation to that knowldege might be...This moving power both *alters* the individual, and in turn, is *altered by* the individual. (p. 13)

As a researcher, I have the luxury which time allows to read, think, and write about my topic of inquiry while as a teacher and administrator I was compelled to act and to make decisions with little time for contemplation or reflection. To have the opportunity now to reflect on those experiences as a practioner and to incorporate them into this research immerses me in a process which allows access to "knowledge from within" and alters my relationship to those experiences and that knowledge. This altered relationship to my own "self" enables me to construct new meanings from my past career working at media literacy education and thereby change my "self". Change, however, does not come easily to most. The majority of people fear change because it usually requires some loss of control; however, change is inevitable both for the individual and society at large especially when one is involved with the media.

The concept of control was briefly introduced in Chapter Two in relationship to its impact on teacher, student, and classroom hierarchies as they change through involvement with media literacy education. At this point, however, it is helpful to continue along an introductory venue of postmodern feminist concepts of control and creativity as they impact change and how such an approach contibutes to this research and its methodology. Again, Campbell (1996) refers to the work of Tarule when she says,

> Ironically, relinquishing the position of control, rather than diminishing the individual's power, actually em-

> powers each person to become an active participant in an interpersonal process that is greater than the individual self in isolation. (Tarule,1990 & 1992)

Through my own professional experiences and those of teachers I have worked with, we confirm that by relinquishing control one is empowered. (Arruda, Staveley, Brusseau & Contarino, 1996)

Not unlike Campbell's research work which incorporates the therapuetic mileau of the recovery community, specifically Alcoholics Anonymous, my work and experiences in the recovery model of eating disorders, specifically anorexia nervosa, also confirm the "empowerment of self" experienced through the relinquishment of control. These two recovery paradigms offer a theoretical model not often reflected in the majority of academic discourse, yet can contribute significantly to the work which both Campbell and I are currently involved with; that of creativity and the change in "the self".

Within the eating disorder recovery community there exists group therapy programs employing concepts somewhat similar to those used in the Alcoholics Anonymous model. My experiences with anorexia recovery involved those, as well as individual therapy combined with hospitalization; however, a pivotal recovery experience occurred through my personal involvement with the making of a documentary video. The video was created for training medical personnel involved with recovering anorex-

ics. The profound impact which my videotaped image had on my concept of "the self" was not only extremely influential in my eventual recovery, but became the catalyst for this research. What was it about my videotaped "self" that provided the objectivity necessary for my conscious "self" to change? Edmund Carpenter says that the possessed self-portrait helps to objectivize "the self" so that self-knowledge may lead to self-expression. The internal dialogue I was able to have with myself while watching "me" initiated the objectivizing of "the self" and provided an opportunity for me to actually "see" me as others did. My own internal dialogue elicited my response, "She makes sense!" Neither a still photograph nor a mirrored reflection had so moved my response to myself as did that video image. Perhaps it was the camera's ability "to get inside me" and hear, not just see, what I was struggling with that combined both the visual and auditory modalities enabling the personal change that contributed to my eventual recovery from the thirteen year long disorder.

I later recalled and reflected upon this experience when, as a teacher, I saw students changing after working with video and watching themselves on tape. It was then that two very different passages in my personal and professional lives converged and presented the question reflected in this research inquiry.

Aspects of relinquishing control to gain greater insight into knowledge and "the self" will be discussed in more depth later

in this and the next chapter. How our engagement with our media-saturated culture impacts the control we have over our concept of "the self" is of critical importance to this research approach and methodology and therefore demands further discussion.

Gergen, in The Saturated Self Dilemmas of Identity in Contemporary Life, (1991) writes,

> The process of social saturation is producing a profound change in our ways of understanding the self...Under postmodern conditions, persons exist in a state of continuous construction and reconstruction; it is a world where anything goes that can be negotiated. Each reality of self gives way to reflexive questioning, irony, and ulitmately the playful probing of yet another reality. (p.6-7)

My own interest with the topic of media literacy education and personal and professional change continues to be part of a wider conversation involving an interdisciplinary inquiry about the interface of education and therapy. Therapy is intended to assist one in gaining personal insight and then to be able to use that insight to achieve a more meaningful life. Edinger (1972) states that "...the individual search for a meaningful life is not within the objective: "What is the meaning of life?" but in the subjective: "What is the meaning of my life?" (p. 108)

Doyle (1994) writes that "the function of language-and the symbolic image behind it-is a dialogue with self" (p. 115) I propose

that when being videotaped, people not only participate in a dialogue with "the self" but with the camera. While watching that tape the same people encounter a representation of themselves which enables them to encounter their own image and reconcile it with their psyche.

As stated in Chapter Two, I do not advocate for classrooms becoming therapy centers, but practioners involved with media literacy education, specifically the "practical" dimension of it, must be open to the phenomenon of how working within the media literacy education model encourages therapuetic encounters. Therefore, the approach to this research methodology employs both an encounter with "the self", prompted through videotaped interviews which are subsequently screened for self-reflection, as well as narrative writing, which is intended to provide both personal and professional insight into "the self" in relationship to media literacy education.

Methodology - Teacher Phase

> Media literacy makes it possible for teachers to change how and why they teach. The basic premises of media literacy serve to alter existing power relationships between student & teacher, & between reader & text. Media literacy opens to question the unchallenged 'content delivery' approaches that have dominated education of the 19th & 20th centuries. (Hobbs, 1993)

Overview

The research for this work began during the Spring, 1994 semester with my teaching a video production course for twenty-eight public school teachers who were completing a

Master's, degree program in media literacy education. While teaching the graduate course, I was also teaching video production/media literacy to seventh and eighth grade students in a public school setting. The twenty-eight "teacher-students" of whom the majority had little prior experience with video production represented all grade levels.

At the outset, I saw that the experience of working with the teachers being immersed in the concepts of media literacy education could serve as a resource providing a rich research base for chronicling personal and professional changes through exposure to these concepts. In order that we would be able to reflect and document personal and professional changes, both the "teacher-students" and I recorded our experiences in journals which became both an historical record and part of the research context. I presented to participants excerpts from their journals in the research phase of the study two years after the video production course had been completed.

In addition to journal writing, the five participating teachers were asked to write a series of narratives describing experiences involving media literacy. These experiences could be documentation of professional encounters with students or colleagues or personal experiences with media messages. Interviews with the teachers comprised the third segment of the research methodology and included one interview session being recorded on videotape while a follow-up interview fo-

cused on each participant's response to his/her videotaped initial interview. The rationale for each of these research methodologies: journal and narrative writings, interviewing, and videotaping of interviews will be discussed in the remainder of this chapter.

Description/Rationale

The Course

The 15 week course was designed as an introductory basic video production course (Appendix A) for teachers who would be working with students of varying age levels in a public school setting. The course text, Watching Media Learning Making Sense of Media Education, Buckingham (Ed.,1990)), was selected for its practical and theoretical applications to media literacy education. Collaborative learning served as the course model; soon after the introductory first class meeting, participants were asked to collect themselves into working groups for preparation of their final video projects. During each class, meeting break time was set aside so that all involved would have an opportunity to discuss issues with others as well as to ask questions which they felt uncomfortable asking within the class context. Often, during this period, students sought me out to discuss their fears of using the technology.

Classes included group discussion of assigned readings from the text, screenings of student-produced videos by other classes, dissemination of materials, and preproduction and production

time. As the semester progessed, more time was allotted to pre-production and production time culminating in total post-production time for the last three scheduled class meetings. The high school, in which we met, was fortunate to have a small 1/2" editing facility so that the majority of participants were able to edit projects at the school. A few of the course participants who were local access producers took advantage of the town's cable television studio for production and post-production use.

The designed approach was to first learn each participant's name as well as his/her teaching assignment, to tailor group projects to a topic useful for their classrooms, and to collaborate with them throughout the semester versus "instructing them". The majority of time spent on camera technique and camera use was limited to individual and small group work with those requesting instruction. Because there was such a great diversity among the participants in terms of their video production experiences, it was quickly apparent that small clusters of them would need very basic instruction while others possessed post-production skills at the onset.

Participants were asked to keep a personal journal documenting their progress and frustations with the class as well as their personal insights and experiences. Narrative journal writing was to serve three purposes: 1) as an assessment of the class' successes and failures; 2) as a record of their insights and per-

sonal change throughout the process; and, 3) as mentioned above, excerpts served as context for research questions in the final phase of this inquiry.

After each class meeting, my own experiences as teacher and researcher were recorded by audio taping my reactions to specific class incidents, questions, and processes. These audio tapes were subsequently transcribed into a participant-observer's journal which has also became part of this research inquiry.

Projects were to be edited into a complete cablecast program for the town under the educational access stipulation of the town-company agreement. All participants were aware that they were producing (and, perhaps appearing) in productions which would be cablecast to a population inclusive of their students and their families, and, in many cases, their own homes and families. They would eventually become an audience for their own work. This element of the research design originated from my previous personal experience as participant-observer in the aforementioned eating disorder video documentary which served as a catalyst for this research investigation.

Course Rationale

The video production course was included in the Master's program to ensure that all participants were introduced to and acquired skills in the "practical" dimension of media literacy education. It was stated earlier in this work, that Australian re-

search findings (McMahon & Quinn, 1992) have documented the need for "practical" skills being developed so that the analytic skill dimension of media literacy education is transferred to useful encounter with everyday life experiences involving the media.

The Participants

Twenty-eight public school teachers representing grades 1-12 voluntarily participated in the Master's degree program which spanned a two year period including summer course work. The initial encounter with the program involved a system-wide workshop introducing the media literacy education concept, followed by a second workshop which presented a more in-depth dimension to media literacy education. Following those two in-service workshops, interested teachers were encouraged to participate in the full Master of Education program which was partially subsidized and enthusiastically supported by the school system's central administrative offices.

Participants for this research study where recruited by a letter of inquiry (Appendix B) sent to each teacher who completed the Master's program. The letter of inquiry outlined the research inquiry and asked for those interested to contact me by means of an enclosed envelope. The five who responded were invited to meet at the former meeting place for the video production course. At the first meeting, they were provided with an agenda for that initial meeting and for the research phase. (Appendix C)

They were also given written materials outlining and explaining the two research components to which they would contribute: 1) twelve interview questions placed within a context relevant for media literacy education and personal and professional change; and 2) a descriptive critique of the text TEACHERS' STORIES from Personal Narrative to Professional Insight (Jolongo & Isenberg, 1995) (Appendices D & E)

The ensuing discussion centered on the research inquiry, the research questions, and an explanation for the narrative writing request. The five participants were asked to contribute additional questions to the twelve presented to them for the videotaped interview. They added one question (Appendix F) to the original twelve. Additional written clarification regarding the narrative writing methodology was forwarded to them as well. (Appendix G) The group consisted of five teachers representing the secondary grade levels 6-12, including the subject areas of social studies, English, music, study skills, and SAT prep. All participants were veteran teachers in the school system and all had completed one Master's degree prior to completing the Master's in media literacy program.

The Interviews

The twelve interview questions arose from the theoretical contexts of Chapters One and Two and were phrased within the contexts of the three domains of study integrated throughout this research inquiry: receptive aesthetics, intermodal expres-

sive therapy, and technology and "the self", as all three interface to encourage personal change. Each question was phrased so that little, if any, re-interpretation from the interviewer was required. By placing the questions in such a context, each interviewee was therefore required to re-interpret and make meaning from each question within his/her own experiential framework relative to their personal and professional experiences with media literacy education. The thirteeth question, developed by the participants, focused on "the uncertainty principle" which states that the presence of oberservation may change the observed.

Following the group meeting, each participant met twice individually with the researcher. While the questions served as a framework for the interview, participants were encouraged to engage in a discourse with the interviewer around the issues embedded in the questions or to diverge from the questions if they felt the need.

Each initial interview was videotaped and audiotaped with the camera lens focused on the interviewee from a medium shot point-of-view. The location for the interviews was left up to the interviewee who selected either his/her classroom or another convenient place in the school. The camera remained stationary throughout the interview session with the tape recorder placed in front of the subject, ensuring adequate recording of the voice for the transcription of each interview.

A second interview with each participant was scheduled during which the videotaped first interview was screened by both of us. The remote control was given to the interviewee who was asked to watch and to respond to both the content presented and to his/her image on the television monitor. By design, the second interview was simply audio-taped so that participants would be as comfortable as possible watching, reflecting, and commenting on "the self" for which they were now audience.

The rationale for not videotaping the second interview as well, is described in Gergen's (1991) writings about the increasing self-reflectivity of the television medium as he recalls a Monty Python television classic in which

> John Cleese and his companions find themselves lost in a jungle...At the height of desperation Cleese turns full face to the camera and announces to the viewers that this is, after all, a film story. And if it is, there must be a camera crew present that can show them the way to safety. The 'local reality' of the film world is thus broken, and the camera crew appears on screen. Alas, the ensuing discussion reveals that they, too, are lost. And then, in a move of ultimate irony-crystallizing our utter incarceration in constructed worlds-the Python film crew concludes that they, too, are subjects in a film...The second-order crew is then revealed, with the audience now standing at the edge of an infinite egress. (p. 136)

At some point, the self-reflection asked of the participants in this inquiry would "stand at the edge of an infinite egress" if the camera were always present, so that by eliminating the pres-

ence of the camera it was intended that the multiple layers of reflected selves would not confuse the research agenda and design. More about the rationale for this aspect of the inquiry will be developed in the following section of this chapter.

Rationale: Interview & Videotape

In this inquiry, interviews with the five teachers were structured as a "conversation with a purpose" between the interviewee, the interviewer, and the camera. Interview questions were placed within a context (see Appendix D) so that each participant was able to interpret and make meanings based within the domains of receptive aesthetics, intermodal expressive therapy, and technology and "the self".

Interviewing as a methodology was selected because of its relevance to postmodern discourse and because "the recent interest in interview research is...not merely a result of internal developments in social science methodology, but reflects a broader historical and cultural questioning and construction of social reality."(Kvale, 1996, p. 45)

The philosophic rationale for the interview methodology of this inquiry stems from its versatility within the discourses of postmodern thought, hermeneutics, phenomenology, and dialectics and how its application adapts to each discourse. Thus, this form of research captures participants' feelings, insights, and knowledge concerning their own research, education, training,

and implementation of media literacy as it impacts both their personal and professional selves within the context of change.

Three of the four of these philosophic models have already been discussed in Chapter Two of this text leaving the concept of *dialetics* to be introduced. The aspect of *dialectics* which is relevant to this inquiry involves the assimilation of acquired knowledge into meaningful personal action as opposed to the maintenance of the status quo.

All four, however, are brought together as rationale for an interview based qualitative research methodology in Steinar Kvale's text InterViews an Introduction to Qualitative Research Interviewing (1996) in which he describes themes relevant to qualititative interviewing technique and use. He writes,

> A *postmodern* approach focuses on interrelations in an interview and emphasizes the narratives constructed by the interview. From a *hermeneutical* understanding, the interpretation of meaning is the central theme...A *phenomenological* perspective includes a focus on the life work, an openness to the experiences of the subjects...and attempts to bracket foreknowledge, and a search for invariant essential meanings in the descriptions. A *dialectical* access focuses...an emphasis on the new, rather than on the status quo, and on the intrinsic relation of knowledge and action. (p. 38-39)

Within a *postmodern* context, knowledge is a construction from the social world, therefore, the qualitative research interview "functions as a construction site of knowledge." (Ibid, p. 42;

Jalongo & Isenberg, 1996; Josselson & Lieblich, 1993) As stated earlier, the postmodern concept of "the self" extends beyond the romantic and modernist concept of the *obdurate self* to recognize a variety of selves. The conversational inquiry methodology used in this inquiry was intended to encourage exploration by participants into selves inclusive of various ones explored throughout the interview process and reflective of personal and professional self-concepts emergent throughout the interview process.

Hermeneutics was viewed as it corresponded to participants' interpretations of their exposure and training within media literacy pedagogy and practice. The meanings they made from the interview questions, as well as the resulting changes in both personal and professional expressions resulting from their media literacy education training and subsequent implementation, was reflected through their responses to each question and therefore became primary source material for interpretation by this researcher. It should be noted that the representation of these participants' insights are recorded in a visually different font than my own interpretations, questions, and observations. This was done so that the reader would more clearly *see* these "teacher-participants" emerging insights and reflections as quite distinct from my own.

The exploration of the *phenomenological* occurred through the participants' "experienced meanings of the life world" (Kvale, p.

53) and the researcher's own relationship with participants' meaning-making processes and the essence of the experiences shared by all, as documented by the video and audio tapes as well as the narrative writings and transcriptions. Schutz's work, Studies in Phenomenological Philosophy (1975) describes this phenomenon when he writes that "the transcen-dental ego only grasps through reflection upon intentional experiences performed already. "(p. 22)

This phenomenological approach, as well as one from a depth psychology perspective (Doyle, 1994), became the rationale for the video experience mentioned earlier. Skafte (1987) writes that "if the self is initially forged from the internalized perspectives of others, it can be reworked by the same means. (p. 397)...an experience of the self can only arise when the organism makes a unique self-reflexive loop and becomes an object to itself." (p. 395) It was through the video playback of the initial interview that participants in this research inquiry were able to experience a self-reflexive loop and encounter themselves which was intended to provoke a change in their psyche.

Rationale: Teachers' Narrative

> and the moral of that is - 'Be what you would seem to be' - or, if you'd like it put more simply - 'Never imagine yourself not to be otherwise than what it might appear to others than what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.'" said the Duchess...

> I think I should understand that better," said Alice very politely , "if I had it written down: but I can't quite follow it as you say it." (Gardner, 1963, p. 122)

All too often, teachers' stories and experiences are dismissed as anecdotal classroom occurrences commanding little attention outside of the teachers' room. Teachers often do not recognize nor do they think of these professional experiences as providing opportunities for self-reflection and for personal as well as professional insight and change. More likely than not, the story is told and forgotten.

Isenberg ad Jalongo, co-authors of Teachers' Stories from Personal Narrative to Professional Insight (1995) write,

> Personal narrative invites teachers to revisit and reinterpret their past. Educators can use their teaching narratives...to connect their experiences with new knowledge ...and to question the unexamined in their own lives. (Grumet, p. 73)

The intent of this research methodology, inclusive of teacher narrative writing, was twofold: to capture and record experiences relative to media literacy education practice as they may be reflective of personal and professional change; and to provide an opportunity for participants to directly contribute, through their own writings, to this research. This researcher's interpretations from each participant's video and audio interview transcriptions will be just that; interpretation, whereas, each teacher's own story can be told through the primary re-

search material collected via their narrative writings and earlier journal entries offering an important dimension to this work. (Josselson & Lieblich, 1993)

Methodology Overview - Student Phase

The philosophic rationale described in the preceeding pages of this chapter remains appropriate for the phase inclusive of students' responses to interview questions pertaining to media literacy education and the impact it has had on their personal experiences and lives.

As this research focus is a relational one and not a developmental one, teacher-participants were asked to request a student volunteer from their respective classes to participate in the study. Each of the four students participated in the same interview methodology described above, however, interview questions were changed. (Appendix H) Following the intial interview students watched their own videotaped interview and were allowed to comment as the teacher-participants had. Student participation was limited to this experience, thus eliminating the narrative writing element.

Initially, this research inquiry focused upon the teacher audience only; however, after much consideration and some inquiry by professionals outside of the education community as to student's self-image being affected by exposure to media, it was decided that this research ought to include an introductory ex-

ploration of the impact of media literacy education upon any changes in the student's sense of "self" resulting from exposure to and work within the media literacy education paradigm.

The following two chapters summarize the research resulting from the methodology described here and also crystallizes the thematic aspects of personal and professional changes resulting from media literacy experiences.

Chapter Four
Analysis of Research
Teacher's Reflections and Emerging Insights

A hermenuetic position holds that stories are interpretations of life...The story tells us in a meaningful way what life is about.
(Josselson & Lieblich, 1993, p. 4)

Introduction

As mentioned in the previous chapter, the qualitative methodology used in this study was designed to offer a narrative perspective inclusive of both a reflective and current application of media literacy education practices as they impact personal and professional change. The following pages include primary research data; these are excerpts from the interview transcripts, journals, and narrative writing of the teachers participating in this research. They relate to participants' experiences with change resulting from involvement with media literacy education practice. In addition, this material is interpreted and takes the form of "storytelling" from this researcher's perspective. The reader/listener is asked to remember that

> Every story has many meanings and relates to life in a multitude of ways. Each time a story is retold, the level of understanding grows and expands along with the maturity of the listener. The same events inside a story may be repeated many times in different ways to allow listeners to discern how the story applies to them. (Sams,1990, p. 224)

By using a variety of versions of the teacher stories, the researcher as listener, has grown in understanding their experiences and changes relative to media literacy education. As the

role of this researcher now moves from a listener of these teacher-participant's stories to a reteller of their stories, each reader/listener may discern from these recurring themes meanings which may apply to their own lives and experiences.

Overview

All five teacher-participants are veteran teachers in the Billerica, Massachusetts public schools with at least 20 years of classroom experience. They all had earned Master's degrees prior to their participation in the Master of Education degree program in Media Education provided by combined efforts of Fitchburg State College(Massachusetts) and the Merrimack Education Collaborative, under the Billerica Public Schools Initiative. This initiative provided administrative support as well as on-site instruction and partial financial subsidization for the Master's program. These five teacher all earned a second Master's degree through this program.

The program was designed by Dr. Renee Hobbs and included courses in advertising, news, video production, media literacy overview, and film analysis to name a few. The video production course, which I taught, was structured to reflect that "the basic premises of media literacy serve to alter existing power relationships between student and teacher, and between reader and text...and opens to question the unchallenged 'content delivery' approaches that have dominated education..."(Hobbs, 1993, p. 30)

Early in the course, the theoretical aspects of production and its place within the media literacy education paradigm were presented. Following this, my role as "teacher" became one of facilitator and collaborator as the twenty-eight teacher/students went about their task of creating video messages. Initially, many of them expressed frustration and were frightened, first by the unfamiliar technology, and second, by the class' power relationships; thus, the way I "taught" the class reinforced and reflected the media literacy education paradigm.

Teacher/Participant Sketch

Don is a high school history teacher who was motivated to complete a Master's degree in media education. Although the increase in salary was his initial motivator, he admits to being a "slow convert" but became fascinated by the subject as he saw the potential for his own personal and professional growth through the media program. He says, "Understanding the codes and conventions of media has changed my teaching and has made me a less cynical consumer of media messages." Media literacy allows him to recognize and accept others' perspectives as they mold media constructions. He also attributes television production within the school to creating a sense of community and says, "There's something about the ownership that happens when something is created by you or your peers or someone you know. You listen more; it has a new meaning to it; the words take on a whole new meaning."

Bill is a high school English and SAT prep teacher who recently returned to this position after many years as the system-wide audiovisual coordinator. As a result of his involvement with the media education program, he now authors a newspaper column and website devoted to the discussion of media and its varied influences on our personal and professional identities and experiences. He says, "Most people are media literate, but have never thought about it that way." **He commented that today he is a much better reader of the media and says,** "I used to buy into 'what is the answer' but, now as a creator of media, I understand that what I think I'm saying may or may not be what I really am saying. What people get from it is going to be different. I'm really sensitive to [the fact that] what readers read is one thing and it could or could not be what the writers have intended when they wrote it." **He reports that his teaching has changed as he articulates,** "I'm talking about using media literacy as a means to teach my subject area."

Sue, whose background is in the fine arts and is a pianist, currently teaches study skills at the middle school level, but was previously a music teacher for over fifteen years. She credits her involvement with the media literacy education program as contributing to her changing classroom and says, "One of the things that stays with me from the media courses that we did was an article that was written by Kathy Conti and I related so much to what she was saying and what she tried in the classroom. She said some things that really inspired me to do things differently, for instance that 'learning should be a collaborative effort between

teachers and students especially if you're working with media. You can teach and learn from each other.' I thought that was a really important thing for me to feel confident in the classroom because at the time I didn't know anything about media and technology. It gave me a chance to see what they did know."

Jean teaches music at the middle school level and has also been recognized as a dancer in numerous productions. She states that overall her teaching style has not dramatically changed as a result of her media literacy education studies, but she has found validation in the ways she has taught throughout her career. On a personal level, her thinking process has been validated by her media literacy training. She says that "when I sit at the table at lunchtime and we start talking about things, I can open up my mouth and say what I have to say and they gain insight. It's nice to give something back." **She related a personal insight relative to her own metacognitive style gained through her training in media literacy education when she discussed an aspect of Howard Gardner's work. Knowing that he found dancers to approach things kinesthetically, she commented on her own thinking process as being** "on the outer reaches" and that "it takes time for it to come together." Through her involvement with media literacy education, she has found validation in this and said, "Now people can see it my way."

Joan is now a social studies teacher at the middle school level but has prior experience teaching in the humanities. She ma-

jored in voice as an undergraduate and still performs as a singer. She will be relocating to New Mexico at the close of this academic year where she looks forward to continuing her teaching career in a state that mandates a high school graduation component in media literacy education.

She shares an affinity with Native American culture so at the start of her first interview, Joan read a passage from Sacred Path Cards: The Discovery of Self Through Native Teachings (1990) describing the Native American storytelling culture which believes

> The Red peoples' way of thinking is very different from that of other races. We do not tell others what the true message is...but rather allow people to use their individual gifts of intuition and observation to discern what the true meaning is for them.
>
> (Sams, 1990, p. 224)

This passage is representative of how Joan envisions media literacy education practice fitting into her personal and professional lives. She commented, "If this isn't media literacy I don't know what is." She found the "practical" aspect of media literacy education the most empowering and fun and said, "The classroom should be a forum for students and teachers to discuss critical issues through positive negotiation." She sees "positive negotiation", an aspect of media literacy which allows for making explicit a variety of interpretations, as a significant change in her teaching practice.

Before moving onto a discussion of the emerging themes and insights these five teachers reported during this investigation, it is worth noting that all five were quite tentative about the presence of the video camera and reported that they felt the camera was an uninvited participant during the initial interview. As mentioned in the above sketch of each participant, the last three teachers have all performed publicly in either song, dance, or in musical concert. Why then would they be so hesitant to be videotaped and then view themselves? This will be discussed in the following pages but it is important to note that all were able to relate their anxieties to their students' experiences when the video camera appears in the classroom. The five teacher-participants realized the power of the camera to confront oneself in ways which can provoke self-awareness, and then, were conscious of utilizing this self-awareness in positive learning encounters with their students.

The themes which emerged from these teacher-participants' stories centered around the three domains discussed in Chapters One and Two: receptive aesthetics, intermodal expressive therapy, and technology and "the self". Using these three domains as a framework for discussion, the teacher-participants were asked to reflect on themselves and their students as readers, consumers, and producers of media; to analyze the effect of media on the power and control relationship between themselves and their students; and, to assess consequences of involvement with the "practical" elements of media literacy edu-

cation in their classes. References to these three domains of study were presented to the teacher-participants prior to the interview process in the form of quotations from scholarly work in each domain (see Appendix D).

At the first interview which was videotaped, the structured questions initiated conversations relevant to the quotations and provoked wide ranging discourse with applications for professional and personal changes resulting from their involvement with media literacy. The second interview focused on the teacher-participant's response to "the self" as it was portrayed via videotaped image of the first interview in order for them to reflect on the idea that

> If the self is initially forged from the internalized perspectives of others, it can be reworked by the same means. Therefore, an experience of the self can only arise when the organism makes a unique self-reflexive loop and becomes an object to itself.
> (Skafte, 1987, p. 395)

From the teacher-participants' responses to the questions and the subsequent conversations and written narratives, the following themes emerged resulting from their involvement with, and inclusion of, media literacy education practice in their teaching:

1. Their professional and personal self-concepts have changed resulting from "practical" media literacy education experiences.

2. They have become more literate readers and consumers of media messages.

3. Their teaching practices have changed relative to process and content.

4. Technology, specifically television analysis and production, as a tool for learning and change has been demystified and become a source of power and fun for them.

5. Their perspectives on media literacy education and reasons for inclusion within classroom practice have evolved and changed.

6. They expressed a need for a forum to continue the reflection and reassessment of professional development through the use of media.

The following pages will tell the stories of each participants experiences and insights relative to these emerging themes and, where applicable, the teacher-participant's own voice will be added to this researcher's interpretations of their experiences through their narrative writings and journal entries. In the following pages, each theme will be discussed separately.

Teacher Reflections and Emerging Insights

THEME ONE: Professional and personal self-concept has changed resulting from "practical" media literacy education experiences

In Chapter One, Hobbs' (March, 1994) five key concepts of media literacy were discussed. Two of these concepts relate to the emerging theme stated above; they are that *each medium has unique characteristics* , and *that individuals make unique inter-*

pretations. These two key concepts, taken within the contexts of the domains of technology and "the self" and receptive aesthetics, help in understanding how it is that while involved with this research experience and with their own classroom experiences with media literacy, specifically the analysis and production of video messages, these teachers came to change their own personal and professional self-concepts. Gergen hypothesizes (1991),

> For many, the powers of artifice may indeed be in the superior position. So powerful are the media in their well-wrought portrayals that their realitites become more compelling than those furnished by common experiences...It is to the media, and not to sense perception, that we increasingly turn for definitions of what is the case. (p. 57)

It is helpful in understanding the teacher-participants' responses to their "videotaped selves" to recall that in Chapter Two, a discussion included the intermodal expressive characteristics of the video medium which is its unique characteristic relative to key concepts in media literacy. As mentioned above, the viewing of their own intermodal image allowed "a unique self-reflexive loop" which provided each participant with an opportunity to become "an object to itself". This allowed each to make his/her own unique interpretations of "the self" as their images were both professionally and personally reflected back to the themselves.

As well as providing an experience within the domain of technology and "the self", emerging here was also an aspect of the domain of receptive aesthetics as each individual "read" and experienced him/herself as portrayed through the video lens. In fact, each teacher/participant became his/her own audience and, in the words of reader-response critic Norman Holland was able to arrive at "an identity theme" which had a meaning for each individual embedded "in" the text for each to interpret in his/her own way.

Theme One: Don

Don, who had prior experience incorporating video production technology into his professional role, reported that not only was he able to more comfortably accept himself through analytically viewing his image on the screen, but that the school population as a whole developed a sense of community through actively producing a variety of video productions which were subsequently cablecast through the school's closed-circuit loop. In addition, because of his expertise with post-production video skills, he became a mentor and teacher to participants in his production group during the video production class described in Chapter Three and completed in 1994. He received significant praise from others, noted in their journal writings, both for his teaching technique in post-production skills and for the enthusiastic rapport with which his production group worked, which was ultimately due, in great part, to him. Some comments reflective of his colleagues' appreciation and admiration show Don

in this light: "Don was literally our Moses leading the chosen few. He was our guide, our godfather, and our guru!" **Another production group colleague wrote,** "Don was awesome and without him we woudn't have done half as well." **Lastly,** "Don is the most patient, helpful, understanding...he allows you to learn from mistakes that you make. Encouragement plus!" **He was given the opportunity to receive his production group colleagues' praise when they invited him (and his wife) to dinner at a local restaurant for the purposes of not only thanking him but to acclaim him to his wife. He was flattered and somewhat surprised by his colleagues' genuine respect and admiration.**

When describing his own personal changes resulting from video production work, he said, "I think I was always as self-conscious as anybody else, but with the video, especially in the course when we started to do that, I accepted myself. I said 'that's what I look like, it's not going to get any better than that.'" **When asked if this came as a revelation, he responded,** "Yes, I think it did but not as an intellectual revelation...I said, 'So, now this is what you have to work with so keep right on going from here'. It became more of a study. What can you do to correct this or that to make yourself a little less offensive to people who have to watch you. It's there and you're watching yourself from the outside so you're undergoing a certain kind of analysis automatically and the analysis is probably multifaceted... So you're in the canvas; you're part of the context of that whole thing. On that issue of video in context, you've always been told to sit up straight, watch your language and all that stuff

so on the TV, in front of the lens, you start to adopt a kind of self-awareness that you take away from it. So you can almost imagine the lens, so can start going 'into that self-awareness' a lot. In front of the classroom, I was always an actor and tried to act for the kids; it was a spontaneous thing but now it's different from that. So having the lens in mind I think is an interesting thing because you're wondering what they're looking at. I think the video helped me to accept me the way I am. " **He added** "I don't think it works that way for everybody."

In addition to these personal self-concept changes, Don related that professionally, "I feel prior to media literacy I was very naive and that my interests were not as broad as they should have been especially for someone in the education field. I needed something that would make me, allow me, to open my eyes more, to make me broaden my interests in all kinds of ways...I still don't like to watch TV but I watch it. What media literacy did was to give me an understanding of how to 'read', to access, analyze, interpret, and produce in a variety of media. Once I started to see that I could 'read' then my interests in other things started to broaden. My appreciation then started to broaden but I'm afraid that it hit me rather late in life. So I would encourage other people, if there is anybody like myself who was snobbish, to understand what all of these things really mean that surround you." **When asked about this element of snobbishness Don stated,** "I went to the Summer Institute at Harvard and I wasn't impressed. I didn't like the negativity of it. It was like a battle ground. Typical of me, I didn't understand it so it

was easy to throw stones at it. When I came back **[to begin the graduate program in media literacy education]** I found both teachers were people I could not walk away from and what they had to offer was very valid and if I didn't understand it it was up to me to find out more. It was a big experience for me."

During the second interview, while watching himself on the television screen, Don commented on a number of personal attributes he was able to reconcile and change through the use of video. He said, "I was self-conscious about the glasses. It happened I got to see myself on the TV and I found myself studying how I liked adjusting to myself with the glasses using TV. It's kind of strange looking back on it now...but I think I was curious as to watching myself on video with the glasses and seeing what I really look like." **He also commented on his improved diction, body language. He said,** "My diction has changed dramatically since I started watching myself on TV... I was really sloppy in the way I spoke. I am much better than when I started this. I think I'm also more aware of my body language." **His observation on metacognitive skills improvement was stated when, while watching the video he rewound the tape to review a portion and commented,** " As I'm watching myself I'm agreeing with what I said at that time. I would say I have become better at responding to questions like this. Let's say five to six years ago, I might say something in response to a question and wish I hadn't expressed it that way...While I can still see there are things I would change, I'm more pleased at the way I respond...I think I appreciate that I really have been informed by media literacy."

As the final interview concluded, he closed with "One thing I don't understand is why people don't enjoy watching themselves on the TV in terms of a study. There must be some psychological reason. There's so much you learn about yourself when you watch yourself...like right here, that look on my face; that's an interesting thing because I wonder 'is this a look I want to bring into my classroom?' There is so much to learn in minute and general terms it seems to make practical sense to use it." **As his words indicate, Don is a pragmatist who encountered himself "as a study" and was able to intergrate that work both in his professional and personal lives. Others involved with this research were not as pragmatic and, therefore, not as comfortable with this very personal encounter.**

<u>Theme One: Bill</u>

Bill, in contrast to Don, was very uncomfortable with the videotaped experience and stated, "I envy Don being able to rationalize it and say 'this is how I must react to this'. For me, thought just stops; it's almost visceral with me. I hate it. It's not like looking in a mirror but I don't know what's different...maybe you're not looking at yourself, at your image, when you do that but you are looking at your image when you see yourself on TV."

Bill's role, as mentioned earlier, has changed from that of audio-visual coordinator for the school system to high school English teacher. In addition to this, he serves in a professional capacity as a board member to local access television and, as a result of

his graduate work in media literacy education, began authoring a newspaper column devoted to insights on a variety of themes relating to media literacy. It was through numerous references to the newspaper column that he was able to reflect upon and articulate the changes in both his personal and professional self-concept. He said, "You know I'm in the position of having the column so I get to say what I think to a couple of thousand people. I get to talk about active viewing and to think about what you're watching." **He admitted to watching less and less television citing a preference for talk radio as his medium of choice. He states,** "I'm still committed to local access because I think it's doing its job, but I listen to a lot of talk radio. I listen with a media literacy filter and notice there's a convoluted mix of so many things."

One of his responses, regarding a question devoted to the topic of *education as insight,* was remindful of a statement made by media critic Ben Bagdikian mentioned earlier in this text (see page 11) regarding our picture of reality and how it evolves over time and through exposure to a multitude of images saturating our consciousness. Bill stated, "Lots of personal things as my life goes through changes and I find myself disappointed where I am or what I'm doing and I ask myself 'why are you disappointed?' I find I'm modeling myself after TV or media icons or the way we've been told things were or should be. When they don't come out that way you tend to blame yourself. We can make fun of the Beaver Cleaver, white picket fence mentality that has always been presented to us

as the American Dream but it's so hard to let go of that dream. It's so hard to do something about what it's done to your head." **Continuing along the lines of Bagdikian's statement, Bill continued the self-awareness thought by responding to my question "are we so media saturated that to find our own identity is impossible?" He replied,** "I don't know, I'm not avoiding it I don't know. Maybe you take bits and pieces of this and that and although our self-image is made from these constructed images at least it's a mosaic rather than a portrait." **He referenced his newspaper column in response to this thought by saying,** "A lot of the columns try to do that...There is little preaching or teaching just my observations. One of my columns a while ago was how our view of Christmas is dictated by the 'traditional Christmas' media thing...Father John Pungente **[a Canadian media educator]** wrote me and asked if he could use that as his Christmas message sermon, the fact that we are comparing ourselves to a mediated image. That's what we've been lead to believe through years of conditioning so when we look at our own lives we go 'Huh?'."

Viewing of his videotaped interview was extremely uncomfortable for Bill who often excused himself to have a cigarette or conversed about a triggered thought relative to his classroom or column which the videotaped interview segment provoked. In fact, he was so uncomfortable with the process that he moved the screening from his classroom to his home where his video cassette recorder had remote control which he frequently used to fast-forward the tape. He was able to "see" a resemblance

to two of his brothers with whom he recently spent some time and to comment on his body language and casual style which he felt ambivalent about. Generally, it was his witty and sometimes self-effacing sense of humor that gave the observational interview an upbeat feel so that he concluded with, "This shot is not a bad shot it's not so close to be obtrusive; it's a nice medium shot more pleasing and easier to look at."

While Bill was not able to observe himself as pragmatically as Don had, he was able to confirm what Don said earlier, "I don't think this works for everyone". While the video experience did not seem to provoke as much self-reflection as it had with others in this study, Bill made it known that he was aware that his inability to view himself on tape was an encumberance and that, as a result, he has put his valued community production work with local access "on hold" because of it. He said, "it sometimes gets in the way, it really does. We've been doing this local show for two years now and gone through 40-50 guests and every once in awhile the host will say, 'Bill, we really should do you sometime. You do a column and you could tell people about media literacy and what's going on in the schools.' My response is always, 'No, no don't mention it again.' This fear of how you look or will come across sometimes it's merely vain and other times it really gets in the way." Bill's self-esteem and venture into new venues with media literacy seem to have been particularly enhanced by the writing of the media literacy column while he continues to invite and assist colleagues and students with production expertise "behind the

camera". It will be interesting to follow up with Bill at a future date to ascertain whether he has ventured forth to appear "on screen" in the local production just mentioned. Not only would the community at large, and the school system's Initiative into media literacy benefit, but, so too might Bill, based on the findings from the other teacher-participants in this study.

Theme One: Sue

Sue's own words taken from her personal narrative introduce this portion of her thematic interpretation relative to professional and personal changes resulting from involvement with media literacy. Sue's writing is reflective of an openness to change and self-reflection.

> In my teaching career I have learned many things from many different sources. I have learned from my post-graduate and inservice courses and from work on my two Master's degrees. These have given me many methods and ideas that I have attempted to implement in my classroom.
>
> I have also learned a great deal over the years from my colleagues, each having his/her own teaching style and philosophy. I have learned a lot about myself and my teaching through experimentation, evaluation, and trial and error.
>
> But, most of all, I have learned from my students that each of them learns in a different way, has a unique perspective, and an individual means of expression. I have learned to listen with my heart and with my eyes, for many students communicate in non-verbal ways. I find that the more I learn-the more I need to learn.(October, 1996)

She attributes this personal philosophy, in part, to fatherly wisdom which she shared during the first interview session when she said, "I can't help thinking back to something my father said, 'Nothing is forever. You have to learn what you can now. You have to do the best you can with it; take with it a message you can use in the future because your life is going to be like a journey where you move from one stage to another.'" **She correlated this advice to her current work with media literacy when she said,** "In order to keep myself current I have to change my thinking, my view of media every single day. I have to view it with a critical eye but I have to remain open-minded, otherwise I will become very stagnant and it's not going to take very long before I'm 'old-fashioned' in what I'm thinking again." **There was a recurring message throughout her conversations with me stressing that her belief, relating to her work with young children, requires that she** "keep abreast of what's going on...You have to relate to the things that are important to them and their culture. Not necessarily to interfere with their culture or be critical of it but to be accepting and aware...I can remember what I've experienced and share that with children."

One of two reasons she cited for agreeing to participate in the research project was clarified in response to a question regarding appearing "on camera". She said, "the [other] reason is *for me* . I'm going to be working with media and encouraging my students to be in front of the camera so I better learn how to be in front of the camera myself. It's not an easy thing, but I feel it's something I have to make myself do. I feel that if I can do it, live through this

experience, then I'll be a better person for it. That sometimes we have to do the things we don't want to do in order to grow, to enrich our own lives."

Much like Bill, Sue expressed anxiety about the videotaped portion of the research methodology and stated, "I have to agree with Bill, it's not easy watching yourself. I feel that a camera is preoccupied with the exterior, with what I look like and not concerned with what drives me or how deeply I feel about something. I don't think the camera can see that...a person has a lot of value, they're not just a pretty package and in this day and age I see more and more of that as far as students are concerned...That's one reason I dislike cameras and why I think media has really affected our social behaviours." **While uncomfortable with the camera's presence, Sue was able to observe her entire first interview with no interruption and to comment, as the others did, on her posture, articulation, and body language. The experience of observing the "objectivized self" proved insightful to her as she commented,** "I see myself as a familiar stranger; I see myself, I know it's me, I know that's what I said, but it's not exactly as I see myself. I actually sound intelligent." **As she continued to observe herself she was quick to assess and evaluate her metacognitive process by commenting,** "There was one point in the interview where I said to you 'I apologize for rambling' but when I listen to this now it holds together pretty well...I know how nervous I am and how 'out-of-control' that makes me feel inside but it doesn't show as much as I thought it would on the outside...It's a lot different

from what I intended to say and the way I intended to say it. My answers were much more succinct when I thought about it and wrote it out and yet when I talk to you I used a lot more examples and was able to relate things more current to try to document the ideas and thoughts I had. What I had written on my cards was not as cohesive as the way it ultimatley came out." **She was reflective about the impact of video in the viewing process when she commented,** "In some ways seeing it on TV is more effective than just to listen to the audio because there are a lot of places where I do pause and think and you notice my facial expressions fill in 'in the meantime' or I do something physical that keeps the viewer tuned in even though my voice has stopped. I'm enjoying the quirky moves I have, the facial expressions."

In concluding this section of Sue's work in this theme, it was exciting to participate with her reflections on her professional expertise with the subject matter as well as her enthusiastic response to her "self" as viewed on the television monitor. She commented that she felt as if she were "part of the audience listening to a speaker up there and instead of thinking that 'that's me' saying that and saying 'what a nice way to say that' or 'I agree' that it's almost as if I'm not that person." **She assessed her previous self-image by stating,** "I always imagined myself to be less interesting than a lot of people and perhaps not express myself in a clear way as some people can, really keep them [the audience] enthralled, but I don't see some of that here" **When I responded to this comment by saying** "You involve yourself here, you step out of yourself"

she replied, "that's right and I would be amazed that I can do that. I would never have thought that could happen. If you told me I would sit through this I would never believe it." At the end of the two interviews with Sue, it was clear that the experience had been a very positive one and had presented Sue with some very pleasant surprises relative to her personal and professional presentation and "self-image" observed through the camera's lens. She was able to articulate a transference to her students' experiences with video in the classroom through her own experiences with this research involving the camera. She also expressed awareness of the correlation between the two key concepts of media literacy mentioned earlier in this section and how they relate to her students' unique perspectives and individual means of expression as cited in her narrative at the beginning of this section.

Theme One: Jean

Of the five teacher-participants, Jean expressed the most discomfort with the video camera's recording of the interview and its subsequent playback. She made it clear thoughout numerous conversations prior to the meetings that she was battling personal fears regarding the experience. Jean came to the first interview with well-prepared notes but found it quite difficult to begin once the camera was in place. Much to her relief, Joan was present so was invited (by Jean) to sit in on the first portion of the interviewing process. This was important for both teacher-participants for two reasons: Jean felt more comfort-

able with a colleague with whom she teaches an in-serivce course on media literacy, and Joan was able to "practice" and view a portion of herself prior to her interview the following week. The significance of this will be mentioned in her section of Theme One later in this chapter.

In her own words, Jean best articulates how the experience affected her both personally and professionally when she wrote in her narrative

> I was going along OK until that question about how I would feel about viewing myself on tape. I was not prepared at all for what I saw. I was stunned. Up until that point, the questions had been about the business: media literacy; the job; the kids. This questions was about self-reflection...It required me to think about myself *looking* at myself actually looking at myself. I thought that I would appear to be well poised...the camera, however, captured subtle changes in my voice, expression, and posture. I, the viewer, was 'reading' the subject, 'peeling back the layers' to reveal the truth. It was so revealed.
>
> It's odd, but while media literacy centers around the latest in technology, my experience with the videotaped image finds me thinking of the primitive superstition regarding the consequence of recorded images: that to reproduce the likeness of a man onto an object other than himself is to rob him of his soul. This adds another dimension to the need for a media literate society...I wonder how we are to understand our place as 'text' for the information, communication, and technology of the next millennium. (November, 1996)

As mentioned earlier in this Chapter, Jean's experiences with media literacy have validated her metacognitive process as well

as her teaching style. Examples of her present teaching style reflected a transference of key concepts of media literacy to classroom practice and philosophy which she attributed to her "arts background". So it was not as an apparent shift in these aspects of her personal and professional "selves" that the impact of this experience occured; rather, it was, the "power of the artifice" in presenting an encounter of "the self" which provoked a both terrifying yet cathartic experience. This experience would lead to reflection and resolve, both personally and professionally, for Jean's future work with media literacy both with her students and with her peers.

During the initial interview she commented, "I get out on stage but this is too close. I'm a dancer. [Howard Gardner] said that dancers have it differently because they're kinesthetic and quite often it's here and here and here - on the outer reaches and it takes time for it to come together. I see that in myself, the thought process and how I work. It's embarrassing. If I'm on the stage and there is something for me to do, that's ready for me to say, fine! But if I am going to have to sit and watch these spastic comments...I'm probably anticipating that once I'm done all this, I won't be teaching any more classes to adults." When asked why, she replied, "because I do the same thing live. I see myself and say 'how can anyone make any sense of anything? Shut up!' It's something that maybe if I did more often I'd be OK. I just don't have the linear line. I just don't." Later, after talking about the difference between the mirror's reflected image versus the camera's recorded one, she appeared

to take on Don's attitude by commenting, "Tough luck, if you want to do this kind of thing it's one of the steps you have to take. If I want to be involved with things like this, I have to fix the things that need to be fixed." **In attempting to define what was her difficulty with the camera she said,** "When I work with kids in my class I build a relationship; when I'm doing something on stage I have a function and it's usually part of a story. I build a relationship. But just this, there is no relationship. It's factual and there's no way to change whatever...I can't build a relationship. It's interesting to do a psychological work up on that." **Her dislike of the camera was so strong that in the sixteen years of teaching in the Middle School, she mentioned sitting for only two yearbook pictures and did so only when asked to by the students.**

When viewing the two hour interview, she initially used the experience to comment constructively on her appearance, "I shouldn't have worn sparkly earrings", **her presentation,** "I ramble, I'm conscious of that. I have to learn to condense.", **and her teaching with media literacy,** "I'm listening to myself and thinking,'I'm glad we did that beacuse that's really important that they got a lot of insight they didn't have before." **At a point, she stopped the tape to continue with a point she had just heard herself make and related how the principal of the Middle School had changed, both personally and professionally, as a result of the in-service course on media literacy she co-teaches. This was an important observation and professionally validating experience for the work she is committed to continuing with media literacy. So far,**

the encounter with her "self" had not been as problematic as anticipated, but what followed changed all that.

As she wrote in her narrative, Jean was not uncomfortable with the process until the question regarding encountering "the self" was posed. It was as this point she had to stop and said, "I'm cracking up here! I need to go to summer camp where I can get two weeks of 'getting it together'. I'm serious. To watch myself and to hear myself, if I had a kid tell me that **[responding to what she had said on tape]** in the classroom..." **As she fought back the tears, we stopped the tape and talked about how differently we both perceived what we had seen. The interview transcript tells the story:**

LJ this has nothing to do with professionalism this is a very personal question about you looking at yourself

JB: I even shut this off [vcr]
LJ: you can't stand it
JB: can't stand it

LJ: but if you watch this thing; that's why I didn't want you to turn it off because you go on for almost 2 hours, no, an hour & a half; at the end you tell me, I remember typing it, "I don't even know the camera is here anymore."

JB: it's a devestating question

LJ: well it brings up all the fear you possibly have about being in front of the camera and you confront it

JB: and there's that "self" you were talking about in your quote that I don't want to look at, I can't deal with it

LJ: but you say you need 2 weeks at a camp to get yourself together. Maybe you could do it in an experience like this to help get you over the threshold because you really should continue teaching teachers.

JB: well, I have to !

LJ: you have to, so you better just bite the bullet & get over it.

JB: ya, well I"m trying, I'm trying.

LJ: you are trying that's why it's important for you to watch this

JB: it's exruciating to sit here & watch this

LJ: but realize that as I sit here & watch this, and I'm not 'being nice', I don't see the probable terror you see. You see what you know you're feeling inside. The observer doesn't see that. You're reacting to *you* only as you can react to you.

JB: *(surprised?)* you don't see that watching me? If I was a kid in your classroom you wouldn't be able to read that? *(doesn't give me time to answer)* I'd be able to read that in a kid.

LJ: I, no, I would not be able to read that emotionally it's moved you to the verge of tears at this point. I would not be able to read that in that image. I would not be able to read that.

JB: that's a good point. I had to shut if off. I just couldn't watch it. It's interesting that my feelings about being in front of the camera are very real to me & I can see it in myself & I can feel it even deeper watching it than I felt it when I said it. I also know what needs to be done if I want to be involved with media literacy & I also know how important it is if you're not in front of the camera becasue there's a whole section of life that's lost forever because you're not there. You're not on film for forever. So, it's tough to do but it's something we all need to have because you regret it if it's not there. You know it's a very strong feeling for everybody. It's isolated from everything else.

Once we resumed the viewing, Jean's involvement with her image was more relaxed and confident as expressed when she commented, "We're going over another question and I don't look as frantic. I think it's because we addressed the fact that the camera is there. I think it's done, it's been said and noted for posterity." **I commented,** "So, now you can put your clothes back on." **She laughed and responded,** "ya, now I can put my clothes back on." **Nearing the end of the discussion, she reiterated,** "I don't see the panic anymore. The panic is gone. I'm tired and worn out but the panic isn't there... I'm always aware that sometimes I'm not looking at a person when I speak with them and I'm pretty amazed that throughout this interview I've made eye contact with you. That's a good thing learned."

While she had been so anxious prior to our first videotaped interview, she confided, as we closed the second interview, that she had made herself bring the camera into her classroom and used it to observe herself, but added, "I did it so my back was in front. So, I gave myself that safety. I was making sense and I was getting the job done. Part of the reason I had the kids include the evaluation of me was to see how they interpreted what I was doing. They thought I was a fair person trying to get the job done. But, you just see my back not my face!"

Jean's own words best describe the resulting changes experienced through her encounter with "the self" and articulate a significant insight and contribution to this research

> You observed my physical and emotional reaction as we viewed the tape. I was embarrassed, not just for that moment, but for all of the time I thought I was safe in seclusion but was, apparently, revealed to all. I felt somewhat relieved when you said that you hadn't seen it as I had. Talk about a powerful piece! This one came up and socked me in the stomach! As educators, we must be constantly aware of our responsiblities in providing for the needs of our students. It is one thing to watch a student grow as the result of our work; it is another to watch him/her falter. I wonder how safe it would be for a student to experience a similar reaction without the aid of council." [sic] (November, 1996)

Before closing this segment of Jean's work within Theme One of this research, it should be noted that her re-working of her internalized self-perspective occurred through a somewhat painful process versus some of her colleagues' encounters with 'the self" which seemed to be of a more pragmatic nature.

<u>Theme One: Joan</u>

As mentioned in the previous section, Joan was fortunate to have had a "sneak preview" viewing of herself prior to her first interview. She related that what she saw and heard made her quite uncomfortable because her videotaped image reminded her of a colleague with a reputation for being "inflexibile and a control freak". Like Don, Joan was able to use the experience as a conscious, pragmatic "self study". She reported that she spent time reflecting on her presentational style as well as her appearance so that she would not appear "in my ego". **Prior to our first interview, she asked herself,** "what do I need to do to be what I want to be now? I've got a week. So, I decided the hair had to go. I also saw myself as coming off as very blunt, not soft at all, even

though I wanted to get my point across, do I have to be so ego-oriented? I really got to see there is a way I can project my feelings about something without having my ego in it. I can't change that in a week but I'm working on it." **The "sneak preview" provided Joan with an important insight into the camera's usefulness relative to self-image and change.**

In addition to the self-image reflections she experienced during this process, she was conscious of defining her new "role" when she relocates to New Mexico later this year. As was mentioned earlier in this Chapter, at the start of the first interview Joan read from a text describing the Native American culture's regard for "the storyteller" and drew her interpretations from this context relative to our work with media literacy education and commented, "maybe I'm meant to be a storyteller". **She currently co-teaches an in-service course on media literacy so, in fact, has become a teacher of teachers through her involvement with the Master's program in media literacy where she stresses the examination of the stories the media tells to us.**

Contrary to both Bill and Jean, who expressed dislike with the recording of their images either on videotape on in photographs, Joan related that while producing the documentary video project for the video production class mentioned earlier, a black and white photograph had been taken of her while shooting her assigned footage. She said, "I have a glossy of me on my wall in the kitchen. I'm in my jeans, denim shirt with the sleeves rolled up,

and there I am filming. It's great, I said 'Oh, that's really cool, I love this picture'." **While admitting to numerous changes over the recent years, she admits that her comfort with where she is in life at the present time contributes to her self-acceptance with the camera lens. The media literacy program was a factor in her personal growth and contributed to her professional and personal comfort with the images she sees reflected back to her. She stated,** "I think that what has made me more accepting of seeing myself and all my idiosyncracies on film is that I accept myself more. My self-image has changed drastically since seeing myself the first time on video. I mean I used to be the same way as hearing my voice. Now, I'm a singer and hear my voince on tape all the time. I think you have to think 'what do I like about myself?' What do I like that I can enhance that's going to say what I want my image to say?" **She continued by relating her experience with a key concept of media literacy which was stated earlier in this section, that *individuals make unique interpretations* , and pondered what the consequences would be. She said,** "I've begun to like myself more in the life process. I can begin to accept my physical appearance. What's an awakening is that this is how others see me. That's the thing. I can be more critical of me, but visually that's the way they see me, but how do they really see me? What comes through to them because the audience negotiates its own meaning. What do they see? What I'm seeing? You said I didn't sound egotistical to you, but to me I sounded very blunt and harsh. This is the only way to go. You have to have high self-esteem if you want to invite that feedback."

She commented that, while involved with the post-production of the video documentary her video production class colleagues completed, she realized that, "The frustration has to have a reward, so I guess I've learned to look for the opportunities for reward otherwise you'll go nuts. I guess I've never said that before so, 'on camera, live, I've made that discovery'...that you have to look for those times when 'Hey, this does feel good.'" **She also noted,** "What I learned was how much patience I had when my frustration level was up."

When Joan returned to view herself on video she commented, "I still see__XXX_ **[referring to the colleague she mentioned previously]** My mother has been telling me for years to 'Look more pleasant, the world is not your responsibility'. I feel like I'm watching someone, and I guess I know this because I recognize feeling this way, that there is so much sort of floating around out there like a 'starburst'; at some points I make myself nervous. I know this stuff is there wanting to burst out." **She commented that while viewing herself she found that she was more concerned with what she said rather than how she looked, and stated,** "I wanted to be more like Sue, so concise, but I'm answering these questions all at once."

All of the participants had strong reactions to their reflected image of "the self" while viewing the videotaped interview. Joan's reaction was less analytic than the others but just as insightful as she recognized a new friend. She acknowledged aspects of herself which reflected a positive change resulting from her re-

flected image. She saw changes in personality traits she had been reluctant to acknowledge. In relation to the former, which for Joan was very important in reflecting her changed attitude towards control and inflexibility, she said, " It's OK I don't know all the answers and I'm open to, as you said, 'you were actively participating weren't you?' I had to think about it, 'Yes, I was. It's OK and I don't have to put up a thing and say 'No, I wasn't!'" **In terms of the latter, in seeing herself as others do, she said,** "I think I'm funny. I can laugh at myself. If I didn't know me, if I wasn't me, I'd want to know me. I seem like a really interesting and funny...and someone I'd like to hang out with. Which is a big revelation to me because I never had many friends growing up. I have one really best friend right now who I've had for fifteen years. That person said to me that I'm cool to hang out with. I didn't get it until I see myself and say 'Oh, ya!' I kind of think it sometimes but there's that little thing of self-esteem that says 'nobody wants to be with you, you're a crank!' I don't look too bad."

The insights and changes brought forth from the experience are best summarized in Joan's own words when she said, "To me I appear to be a well-spoken, articulate, sometimes funny person who is enthusiastic about life. About what I'm doing. Two years ago someone told me I was bored and this was just when I started doing the media literacy course work. If that person could see this tape I don't know...I don't know if what I am outwardly portraying is what's in my heart but it feels like it to me, so if it feels like it, I have to trust that it is."

All five of the teacher-participants recognized and expressed personal and professional changes resulting from their work with media literacy education and specifically the "practical" aspect of video production. Some were more receptive than others in viewing themselves and using the experience for personal change; however, all acknowledged the profound power and effect the camera exercises in objectivizing "the self". The teachers were able to relate their own feelings of fear and ambivalence towards becoming their own audience and reflected on how this may also impact their students. They felt more conscious, after having encountered "the self", of the difficulty others may have in doing the same and mentioned that their teaching had reflected this insight.

Theme Two: They have become more literate readers and consumers of media messages.

In Chapter Two, receptive aesthetics and change was discussed within the context of reader-response criticism. The context for receptive aesthetics in this work refers to analysis of receiving acts of communications, specifically those acts expressed within the context of the arts. It was stated, in summarizing the work of the various theorists in the field, that most focus on the reader's relationship to text and the production of meaning. The five teacher-participants voiced unanimous agreement with the *reader-activated* school of thought of receptive aesthetic criticism as all expressed beliefs that as readers of texts we bring meaning to it through our

interpretations of it [the text]. They reported that, based on their involvement with media literacy, they have become more literate readers of media texts as well as more critical consumers of media messages.

The following pages present the resulting insights and changes in these teacher-participants' reading abilities relative to a variety of media messages but specifically to television. They confirm the words of Wolfgang Iser (1978) who says, "It is in the reader that the text comes to life...In reading we are able to experience things that no longer exist and to understand things that are totally unfamiliar to us."(p. 19)

This thought is particularly insightful relative to these teachers' involvment in their "reading" of their own image on the screen and wonder-ing, as Joan did, "What comes through to them because the audience negotiates its own meaning. What do they see? What I'm seeing?

Theme Two: Don

For Don, understanding the codes and conventions of media, specifically the construction of television, his perspective on reading has evolved and changed from that of a cynical reader to that of an analytical and interpretive one.

When asked if he believed the audience has little control over the power of the media, Don replied, "If I control the impact of

media on myself then I am the ultimate control over media. The tendency, I think, is to see things in the whole society; the media has power over the society. But, there is another angle to this, the personal angle I have. As a result of my course, I have ultimate control over media." **When asked whether he thought coursework was necessary in achieving personal control over the media, he responded that he did and provided his own experience as an example when he stated,** "When it comes to understanding what's going on in your world, without some kind of specialized training you're going to have all kinds of theories, concepts, and suspicions. I'm not speaking for everyone, but for me I had all of these suspicions, schemes, and everything else but media literacy, as a package, helped me to put all of these together in an intelligible way so that I could start to think about my profession, about life as I'd run into it in general. It took on a whole new relevance. It was like everything is constructed for a purpose, it serves a social class, an economic end, and it fits into a scheme. Before, I was more of a cynic. In looking at this stuff you become more analytical and interpretive." **Later during the interview, when asked if his picture of reality had changed resulting from his understanding the construction of television, he replied,** "Yes, it has and it goes back to that cynicism versus understanding." **He commented,** "It hasn't necessarily made me more happy, but maybe an understanding comes along with it. Maybe I'm more sympathetic in some ways and less sympathetic in others, but, nonetheless, it gives a more intelligent approach to interaction with society at large." **His experiences with the school community at large in creating media texts have given him a**

richer understanding of the construction of meaning and how the audience interprets meaning from the act of reading. He says, "When you create it [video text] in the community there's something about the ownership that happens...you listen more. They [students] were doing a video on Vietnam and Bill would come by and watch it and point out things they did by mistake that had tremendous significance and they would look at it and say 'Wow, I didn't mean to say that, that's really good.' There is insight." **He cited this as an example of an improved reading ability for his students and said,** "There will never be an end to the insights that you gain from media literacy." **In conclusion, Don attributed his improved reading ability with broadening his interests both personally and professionally so that he concluded with,** "I am a better reader."

Theme Two: Bill

Bill described himself as a more literate reader and consumer of media following his coursework in media literacy education. He said, "We watch more closely and I think we talk to other people. We're all very active viewers and we try to pass it on to our friends, parents, classes, other people." **He incorporates a variety of media texts into his teaching to involve his students not only with a deconstructive reading model, but a constructive one as well, so that the interpretation of meaning is derived from an array of perspectives. As an example, he cited his classroom which is saturated with images from the *Wizard of Oz* about which he commented,** "One of the pieces I did was about how the meaning of a piece is what we bring to it not what is intrinsically in the piece, so

I used the *Wizard of Oz* . Some people see it as a kid's story. I saw one interpretation as a convoluted allegory...I talked about other views, about it being about dreams and daring to dream. But, the whole thing is about what you bring to it. The meaning is in us. Whether it's video or any work of art, it's the work that awakens a part of us. We bring meaning to it. One of the central themes **[of media literacy]** is that *audience negotiates meaning* . "

Other ways Bill works with students relative to reading media was expressed through examples he cited of deconstructing texts from Channel One programming, commercially produced instructional videotapes, and music videos and video art. He found that most of the time, students were accepting of the intended perspective until they were guided through a careful reading of the work involving analysis and deconstrution. He said, "You get all kinds of interpretations of reading of the piece. You can bring that issue home in a real way." **He related that once students have been actively involved with creating video messages, their reading ability of other messages improves significantly. He believes that,** "On some level everyone is media literate so there should be a Media Literacy Level II."

When asked about his own reading ability he said, "Oh I'm a much better reader. I used to buy into that 'what is the answer' and as a creator of media as well, I'm understanding what I think I'm saying may or may not be what I really am saying. What people get from it is going to be different." **He cited an example of his own video**

work in preparing a piece for his local access cable show in which a particular image was edited to coincide with lyrics in such a way that the image could be interpreted from a variety of socio-political perspectives, but that he questioned whether or not that was his intent as he actually created the video text. He pondered this by saying, "I didn't sit down and construct it; I just did it. People are analyzing it 'see, with that line he used this picture; what was he really trying to say?' I want to say 'Nothing, it was an accident' but, on the other hand, 'Maybe?' I am really sensitive to what readers read is one thing and it could or could not be what the writers have written."

Theme Two: Sue

Three years ago, in her video production class journal, Sue wrote,

> Perhaps the most gratifying moment today was when one of the students working with us saw some of the playback and realized that what you see on TV isn't really what it appears, that TV can create any effect. (Spring, 1994)

After completing the Master's program she reports that, like Bill and Don, she is a more literate reader of media messages and believes that her improved literacy has empowered her by giving her more power over the media's impact in her life.

All of the teacher-participants felt more empowered by their new relationships with the media after completing the Master's program. While Don reported moving from cynicism to analysis/

interpretation, and Bill reported more sensitivity towards the reader's interpretation in his own writing of media messages, Sue's sense of empowerment came from a shared empathy for professional media producers. She encountered these producers while participating in a media conference held in Los Angeles during the Fall of 1996. This experience enlightened her perspective on authorship of media and allowed her to reflect on these insights as she reads and teaches about media messages. She said, of a panel discussion held with screenwriters, "It was so interesting to listen to them talk and to see what motivated them to write those stories and to see a human side to them. They were no longer big names on a screen, but very real people who had very noble reasons for creating those stories. One of them said, 'I had a story inside to tell and I had to have a means of doing that so the movies became my avenue...I wasn't always a screenwriter and was a teacher. I had such a respect for what teachers did and the fact they do it without praise and without being appreciated for what they did, this was my way of showing my appreciation so I wrote *Mr. Holland's Opus* .'" **She translated these insights about authorship of these texts to her teaching and reading by saying,** "in my classroom I encourage students to become critical and to become good users of media. I try to approach a lot of my content units by talking about creators, performers, and you as an audience." **Now, when she reads media text, Sue reports that her perspective has changed,** "I want to see it in many ways. It's like a diamond; it has many facets. I have to see it for what it is and appreciate the work and effort that went into it and the thought that was behind it and

respect the fact that it's one person's view of reality even if it's not my own. One of the analogies a colleague of mine made was comparing it to peeling an onion and every time you peeled away it revealed something new. That's how I see some of these pictures of reality, as layering. There are so many different ways to look at it: the visual image, the sound track, the word, the body language. There are so many layers that each time you view it you can walk away with a different thought or perspective on it." **She concluded by saying that while she knows she is a more literate reader of media messages,** "There are times I just turn that off and just enjoy things for what they are. I don't want everyting I do in media to become analytical because you lose the joy of it too."

Theme Two: Jean

Like Sue, Jean wrote in her video production class journal of the impact which the learning about the construction of television had on her reading of it.

> One thing I'm noticing about myself is that when I watch television I'm really deconstructing the film, especially commercials. I notice the lighting, the positioning, the sequencing of shots, the use of black and white, the special effects, where they had to edit and construct something. (Spring, 1994)

She reports that after completing the Master's program "the biggest thing I became aware of with media literacy is that there is text everywhere...So we look at television as another way of looking at text in the classroom. It doesn't detract from education; as you

peel away things you are more enriched." **She says that in her teaching she first approaches media literacy with students by expanding the definition of literacy to include a variety of texts through an intermodal context of print, image, and sound so that it is clear that literacy will be the ability to use all of these to communicate effectively and make meaning.**

In her own reading of media messages she reports, "I notice things. People can't watch TV the same. You look at an advertisement; I actually go to ads and look at them for entertainment. It's a whole new dimension; it's coming to a different level. I'm using my brain. You try to make associations with the psychology involved." **When I asked, "Then it's a learning experience versus simply a consumer one?" She replied,** "I think it's really interesting because it's how people perceive me." **So, how and what she reads is reflective to Jean as to how those authors perceive her; the meaning she interprets from the message reflects something back to her about herself.**

When asked whether her literacy has improved as a result of her acquiring production expertise she said, "I look at things differently and I just don't see; I talk to television a lot now. You experience, you don't watch anymore. It's part of a process; you are it. I love that feeling. It's a whole new level. I think about what the image is and why it's there and how it relates to the whole context." **In describing what kind of reader she has become Jean said,** "I think I"m a better reader. I can be distracted if my mind is dis-

tracted and my mind isn't right there. But when I'm involved with it, I don't just watch it...so I think I'm more attuned and involved."

Jean expressed feeling less controlled by the media messages she encounters because of her increased literacy with media. She correlated that empowerment to her teaching by saying, "That's what we want to do with education and that's why television-bring it into the classroom." **Much of the subsequent discussion related to Jean's insights into her own literacy improvement and the impact that has had on personal perspectives relative to teaching with media literacy; these will be discussed under Theme V, later in this chapter.**

<u>Theme Two: Joan</u>

Joan reported that while she was always a pretty active reader she is more so now, especially with commercials. She commented that now she reads differently and notices that her interpretations may change over time relative to her life theme. She said, "I'm more aware of negative messages kids see and think are so funny. I find myself, as a media literate person, negotitating meaning and attempting to interpret the author's intent, both at the same time. 'What do they mean?' Then, I get to the point at some places,'I don't care what they meant.' I'm taking it in and experiencing it and I will assimilate it to what works for me."

Like the other teacher-participants, she found that her work with media literacy has empowered her as a reader by making her more literate, "I'm critical of how and why they do that, what

'their' intent and purpose is...The audience has power over the media because they are empowered with skills to decode what the media presents to them." **She continued by saying** "I'm more aware of all the various forms of messages that I didn't even think about before. Every time we make that list on the board 'what's text' I think of even more things." **This expanded notion of literacy has opened her up to more ideas and messages and their effects on us.**

Joan related new insights into the concept of archetypal images and their universality when she expressed how her own media literacy education has enhanced her reading ability by "turning the notion of the image from something seen to a way of seeing."(Doyle, 1994) She explained her insight as follows, "We all have a memory bank of images which we call upon at will. That's why when we view an image, film, visual, we recall from our own memory that image and match it up with the author's perception of that image. Media literacy has triggered my assumption about this, not given me facts but exposure to more media to make this assumption. The more I see the more I'm convinced this is true." **This insight is reflective of a dimension of reading and literacy which was previously absent for Joan. Her metacognitive thinking skills have been enriched through her exposure to media and the ways in which she thinks about their impact on her own process of meaning-making and interpretation. These processes have been enhanced by media literacy and have, therefore, contributed to Joan's interaction with media messages as they contribute to her perceptions of what's real. She commented,**

"Obviously, my take of what's real has been altered by media literacy. I think I'm committed to giving that insight to my students." This perspective and rationale for including media literacy in her teaching practice will be discussed later in this chapter, but in concluding this theme, it is worth noting that when these teacher's recognized their own literacy development they expressed unanimous agreement that they desired to pass this on to their students through a change in their teaching practice.

In addition to this, all of the teacher-participants were in agreement with what was stated in Chapter Two, that through understanding the codes and conventions of media construction we come to understand the language of the text and that reading this language actively involves the reader in making sense of the messages being presented. Buckingham (1991) says that "this means abandoning the idea that a text has a single, definitive meaning and that these differences arise from the...degrees of prior knowledge which readers bring to texts."(p. 31) Their agreement with this became apparent through their interactions with their personal image as "text" and with their reported interactions with a variety of other media texts.

<u>Theme Three</u>: Their teaching practices have changed relative to process and content

As stated in Chapter Two, *education as insight* is a function of education which is little explored in the media literacy education

literature. It is my belief that it is through insight that students and teachers come to self-knowledge and personal growth and change. This research design attempted to explore the possible contributions media literacy education practice offers to examining the concept of *education as insight* resulting in professional and personal change.

In Chapter One, it was stated that media literacy makes it possible for teachers to change "how and why they teach" and that traditional classroom hierarchies will be changed as a result. This theme examines how and why it is that these teacher-participants were able gain both personal and professional insights through involvement with media literacy education and how this resulted in a change in their teaching practice.

Theme Three: Don

"I'm a history teacher and I've really changed the way I look at history, I would say profoundly" were words Don spoke during the initial interview. These were not surprising words as his 1994 journal entry reflects an anticipation to change in his teaching practice

> Bringing a media literacy program into our curriculum will require our sincere attention. It calls for more than training in technology, theory and practice. Media literacy demands a new look at the relationship of teaching and learning. Looking only at outcomes is foolish. Like the tests they would replace, outcomes must be imposed on students...No one talks of these things. Few seem to

> understand. Everyone seems to think the issue is 'education'. No, media literacy addresses "learning".
>
> (Spring, 1994)

He credits media literacy with providing a working framework so that, as educators, we are better able develop curriculum relevant to the demands of our technological age. He describes his goal, "...is to have a student who is independent in this discipline so that they can access information to the point they can analyze information, interpret it so that they can make some sort of judgement, and as an active member of society produce it and become a player in society. The ultimate goal is to create involved citizens." **How then has his teaching changed so that he accomplishes his stated goal? A restructuring of his classroom's power relationships is one way in which Don has provided an opportunity to permit change which he believes will foster this achievement of the goal just described. In response to a question regarding changing control and power relationships in his classroom, he said,** "I was prone to it before, changing the hierarchical order, but I don't think there was a way for me to accomplish it. With media literacy it does give you the tools and the incentive to try to make the whole process of education more learning. The active force that the teacher is trying to plug into is the learning force, that requires the teacher to 'back off' and media literacy allows that. It allows you to bring in different tools into the classroom. It allows you to ask different questions." **By allowing different tools, specifically that of production, and different questions to enter into his teaching, Don expressed an observation that** "the students defi-

nitely start to understand that they have to make a commitment to the whole process." **He attributes educational change to both the production and analysis components of media literacy, but specifies,** " Theory **[analysis]** just takes you to a certain point, I believe, but when you start getting your hands dirty that's where the learning, at least in my experience of teaching kids with video, that's where the learning happens." **He observed a shift in his students' sense of "ownership" with their work and expressed that by giving away control [to the students] he is in more control. He believes his teaching is more accurately reaching the goal he previously mentioned,** "...because it reaches the objective. I never felt I'd reached the objective when I was in control. But if they reach the objective under their own steam then, I think, when they get to the finish line they're going to have more with them."

He cited an example of how media literacy has helped him to reinterpret and restructure his teaching practice when he compared past to current teaching practice, "When doing the Rennaisance, in the 'old days', maybe I shouldn't admit this, but I'd take out a bunch of pictures and say 'this is the Sistine Chapel, this is the David, this is the School of Athens. Now it's 'Let's deconstruct, let's take a look at this thing and see what's going on and how it relates to the time and history we are studying. There is a natural tendency to do some analysis. Later, in chapters about Conquistadors you tie it back to the Rennaisance when you look into the paintings as a representation of someone's construction and their projection. It makes everything relevant. Media literacy is really

responsible for me going down to the library, taking those things out, and then giving them a whole new interpretaion."

Don works on many video productions with his students, and former students who return to him for guidance. His strong belief in the impact which the production process has on insight and learning was a recurring theme throughout both interviews. He says, "There's a relevance to it. There's no relevance to what happens in classrooms with teachers' lectures. The camera adds another dimension. I think it's impossible to express it; you have to see it, to experience it, to feel the impact of what a production has on you." **One impact which he observed was that production helps in creating a sense of community within the school and in so doing, changes personal and professional relationships developed with-in that community. Don's role has expanded to being a mentor and co-worker as well as teacher.**

<u>Theme Three: Bill</u>

Earlier in this chapter it was mentioned that Bill's role has recently changed from audio-visual coordinator for the school system to high school English and SAT prep teacher. Therefore, it is difficult to examine changing classroom relationships and teaching practice from an historically based perspective. However, Bill returned to the classroom with many years of student based production experience, resulting from his coordination and supervision of the high school's daily morning "news" show which was cablecast throughout the school via the Channel

One internal loop. He adheres to a philosophy of "learning while having fun" which he observed students doing while producing video projects for their news program. So, in fact, Bill's unique perspective, based on student production work outside of the classroom, has impacted how he anticipates his future work with his English and SAT prep students will be structured.

He commented that most of his students are media literate, but have not been educated in the language with which to express their knowledge about media, so are very motivated when presented with any opportunity for discussion and interpretation of media messages. He reports that as a result of being "back" in the classroom he has found, "With my basic kids, they are telling me with a straight face 'I can't leave something and come back to it. I have to sit down and see something in one time, in one take.' I don't know if we call it the 'Sesame Street syndrome' or 'movie of the week syndrome' but I've seen more and more kids that cannot give an idea or narrative extended time. It's a whole different way of thinking, smaller pieces and I don't know how to deal with it yet." **One approach he considers is to not have his teaching practice reflect what he termed the "driving school approach" which requires hours and hours of class instruction before "you get behind the wheel." He found, in his previous work with students, that** "It's fun **[producing media]** and you need to play with it. I think it's crucial for kids; I know it's crucial for adults." **He sees implications for "practical" media literacy in expanding students' attention spans around content.**

Bill's attempts to draw parallels between literature and popular culture allow him to shift power relationships within his classroom. He reports finding that his students' enthusiasm and motivation for participatory discourse has been improved. He says, "Especially for those kids who don't have a lot of power or answers and aren't used to being looked at as the 'expert', to stop and to listen to them and say, 'Tell us the movie' is really power transferral...Those kids aren't used to being right or listened to, or having anything to contribute. When they can do it they feel good, proud, and smarter than the teacher. Then you get into the technophile who knows more than the teacher about computers or cameras or techniques and delights in showing everybody. The rest of the class gets to see the *teacher as student* ; you get to model student behavior. To ask appropriate questions, shut up and let the person talk. It's all the wonderful things we got out of being students in the program **[Master's].** So, if a kid shows me something, it's a little bit of being a student again and empowers both us. I think that's great."

Lastly, Bill reports that his own expanded literacy with the media has broadened his approach in teaching literature by encouraging his students to understand their power in the reading process and how they can bring meaning to the text. He says, "The kids were asking today 'Why are we reading The Scarlet Letter?' One kid said, 'Someone already told me how it ends.' What I tried to tell them was that there are themes bigger than the plot. You can know the plot but still read it for the theme and bring meaning to some of the issues that are raised. We used to be concerned about the right

answer; 'What did the author mean?' 'What did the filmmaker mean?' Now that I'm back in the English classroom and dealing with all those questions about 'hidden meaning'; I try to dismiss it. No one says 'This is what I want to say so I'll hide it.' But I try to tell them 'you bring meaning to the piece."

Theme Three: Sue

The narrative segment included here foreshadows Sue's insights as they emerged relative to this theme. In October of 1996, she wrote

> I wonder what students think is important for them as compared to what I deem necessary for their education? I wonder what keeps me motivated, enthusiastic about what I do, and able to adapt to the many changes in education. Is there any way that I can effectively communicate this so that students can be self-motivated, enthusiastic, and flexible?

As mentioned within Theme Two, Sue's concept of her "self" involved a receptivity to both personal and professional changes and her teaching is relective of that. She reports that after her media literacy coursework, her content delivery practice has somewhat changed in that, "I try to approach a lot of my content units by talking about creators, performers, and 'you' as audience. Media is so pervasive in our society and students, especially young children, have been brought up with it so it's very natural to them. Sometimes I forget that because I was brought up in a generation of books. So, if I can refer to media it makes it much easier for them

to relate. That's my little way of using media and I try to take any teachable moment and use media to get my concepts across."

Her teaching practice has changed from being a very structured and teacher-centered approach to a more flexible and spontaneous one encouraging students' experimentation and risk-taking through collaborative learning based in a media literacy context. She said, "At one time I was a very structured teacher; the desks were all in rows. I had a very definite plan of what I wanted to do and didn't deviate from that. It wasn't the most interesting way for me to learn things when I was in school. But, if you're trying to encourage students to be creative and to experiment and try things to see how it works and what the results are and the effect on them-selves then they have to have space and I don't necessarily mean physical space. They have to feel they can try those things. They've got to feel that they can express opinions and try things without being threatened. That's very different from the way I was at one time as a teacher." **She attributes the changes in her teaching, in part, to an article written by Kathy Conti which she read while involved with the Master's program which inspired her to do things differently. She said,** "One of the things she said was that learning should be a collaborative effort between teachers and students, especially if you're working with media, because they probably know more than you do. So you can teach and learn from each other." Conti's **article gave Sue the confidence to change her teaching approach and classroom because** "at the time I didn't know anything about media and about running equipment. It gave me a

chance to see what they **[her students]** did know. I was amazed by the results and that in turn encouraged me to try it a little bit more." **She continued in her description of how her teaching practice has changed relative to creating a proper environment for change to occur by quoting another passage from Conti's article,** "She said that 'a learning environment should be common ground, a place where children and adults meet on equal footing and contribute re-spective knowledge and expertise.' I think that's a very good way to think about media literacy in the classroom, that adults and children are equal and we can learn from each other. I also have to think about Renee Hobbs who said in media literacy, 'We have to be willing to give it away in order for us to keep it.' And I think that's an important thing in collaborative learning. We are enriched by all the things we've gotten from everyone. It's a really profound way of looking at it."

Sue reports that her teaching role has shifted as a result of her involve-ment with media literacy; in her new role she has become a more spontaneous facilitator, catalyst, and sometimes audience for her students' learning.

<u>Theme Three: Jean</u>

This apsect of Jean's contributions to emerging insights relative to changes in teaching content and process are reflective of both her teaching of her middle school students as well as her teaching peers in an introductory media literacy in-service course. In terms of the former, Jean's narrative reflects upon

the impact media literacy has had on her teaching and thinking about her middle school students' learning

> I often think of all the students who were so successful at the elementary level where deliberate efforts are made to stimulate the students' interest and desire to learn. Adolescent adjustments aside, why is it that so many of these once successful students either 'tune out' or 'drop out' as the understanding and active involvement of their education is replaced by the drive for SAT and other 'score numbers' at the secondary level? Is it possible that the incorporation of media literacy into their daily academic lives might actually extend the academics to a higher level thus providing that missing link between what is required and what is stimulating? (November, 1996)

Jean's teaching has been validated through her experiences with and exposure to the media literacy education paradigm as was mentioned earlier in this text. She wrote, "The active involvement of media literacy ...has validated my teaching practices and infused my lessons with a renewed sense of excitement. It has encouraged my students to use their creative...and critical thinking skills through active learning as opposed to passive response." **Her attitude toward the inclusion of popular cultural texts, namely television, within her classroom model was expressed when she commented,** "Television...it's what the kids know, it's a way they communicate with each other, a way they socially interact. If you're trying to teach a child something why not use what they know. Speak to them in a language they understand. Don't look at television as an obstacle, consider it more or less a tool to be used. That means considering what you mean to be 'text'." **She correlated one's rela-**

tionship to television with a relationship to learning by stating, "It's like passive TV watching or active watching or distracted watching; it's the same with education. You can be actively involved in your education, you can be passive and just 'fill in the blank', or you can just ignore it and do nothing." Jean has chosen to participate actively in media literacy education and has moved from being a teacher of adolescents only to a teacher of teachers as well. About this expanded professional role she wrote

> To me, media literacy is not a 'thing', but rather a process that must be experienced before it can be understood. I find this to be especially true of those teachers who are enrolled in the introductory course I teach in my school district. Some embrace media literacy as a tool of education and attempt to use it in their teaching, while others fear it as 'just one more thing to do' and choose to remain outside the necessary level of active classroom inclusion. I believe that time and active experience with the process would relieve anxiety.
>
> (November, 1996)

She expressed delight in a response from an adult student who commented, "You're ruining it for me. I just can't sit down and watch TV anymore.", while also acknowledging frustration when another adult student seemed unable to grasp the "concept" of media literacy and repeatedly asked, "Well, if I do this what am I going to leave out?" Jean responded with "It's another tool. One that gets us involved if you're an image person, or [learn] by listening, when you have everything working together it totally encompasses you."

Joan revealed that up until the time she began the media literacy program she had been more concerned with maintaining a teacher-centered classroom in which she was in control. The media literacy paradigm has given her, much like Don, a new framework so that now she finds, "If anybody who has known me until the last two years heard this they'd think I was absolutely lying to them but, I can in all honesty say the 99.9% of the time I don't find it difficult to give up control. What I know I'm doing is managing my classroom so if it seems like chaos it's supposed to be that way."

A portion of Joan's narrative summarizes what her interviews revealed regarding changes in her teaching resulting from her involvement with media literacy education. Recently (January, 1997) she wrote

> I feel more confident about breaking pedagogical tradition of teacher autonomy in the classroom, pursuing my curriculum from a different point of view. I also feel very scattered. I seem to have more innovative ideas coming at me in varied forms and from curious sources. I think this is due to the fact that being media literate has enlightened me to be more open to receiving ideas and formulating them into teachable moments, lessons and even entire units. I find myself being more flexible in the classroom. The hierarchy is definitely being altered. Often I let my students know that I am learning something from them! I am not afraid to say that I don't know the answer to something - a statement most teachers are not comfortable making. I also find that as I lessen the autonomy in my classroom, it takes on a different atmosphere. I act as a catalyst for student motivation

and direction, but also as a mentor, resource person, and often class participant.

<u>Theme IV</u>: Media literacy, specifically television analysis and production, as a tool for learning and change has been demystified and become a source of power and fun.

Chapter Two discussed the implications for exploring the domain of intermodal expressive therapy relative to its influences on personal and professional change resulting from involvement with media literacy education practice. This section covers the emerging insights corresponding to these teacher-participants' experiences with the concepts of "play" and the intermodal aspects of the imagination which were addressed in Chapter Two. It was Knill's work which addressed the intermodality of the video medium. His insights strengthened my belief that the intermodality of the personal video image, when reflected back to the viewer as his/her own audience, allows an objectification of "the self". This, in turn, provides us with an experience of "the self" in a qualitatively different way than, for instance, looking at a photograph or the mirror's reflected image allows. We "see" ourselves as we expect to when observing the mirror's reflected image. As Bill commented earlier in Theme I of this chapter, looking at himself in the mirror is not nearly as difficult as his viewing his image through the video or camera lens. We are prepared for the mirror, whereas, we are not as prepared for the image which the video camera presents to us for interaction. The visual modality of video is enhanced by the audio

modality; they combine to offer a more complete and more complex "picture" of "the self" with which we interact. And, unlike the mirror and many times the photograph, the video camera is "kinesthetic", depending upon the subject and videographer, so is also able to record views of us we perhaps have not seen before, as was the case for Sue who commented, "That's the first time I've ever seen myself in profile! That was unique." As these teachers observed, the video camera's abilty to capture our every nuance and idiosyncratic habit gives us a much more complete and objective picture of ourself; a 'self' that is often caught off guard and unaware. Joan quoted a student of hers who said that watching herself on video was like "watching myself without me knowing."

Just as the imagination is intermodal, so too is our experience of "the self" via the video image. It is the intermodality of ourselves as "text" that allows us to dialogue with our own thoughts, insights, and personal idiosyncracies, thereby experiencing ourself through many of our senses. The experience is a rich one although, as witnessed thus far, not always a pleasant one.

In addition to exploring how the intermodality of the video medium encourages personal and professional change, the concept of "play", as experienced through the production of media messages, specifically video messages, is also explored within this theme. In Chapter Two, it was stated that play allows a

distanciation between the "real world" and "possible worlds", so in discussing an expanded notion of "the obdurate self" within a postmodern context, it becomes important to explore how that might occur within the context of education through the "playful" use of "practical" media literacy.

Theme IV: Don

As was mentioned, Don has had extensive video production experiences both with his colleagues and with students thus allowing him ample opportunity to observe and experience the many dimensions of "practical" media literacy education practice. He has come to identify the atmosphere of "fun" as it contributes to successful interaction with technology and how "fun" helps to relax those involved with the production process especially when they are new to it.

How he uses the camera to capture and express his own messages has changed as he has become more skilled with the technology and more reflective about image presentation, a result of his work with media literacy. He says that when he is "on the screen" he is in the context of what is occuring and so, is therefore, more aware of not only the presence of the lens and how he reacts with it, but also with his evolving relationship with the camera. His shooting technique has become more sophisticated over time and now incorporates some of the techniques used by that of French filmmaker Jean Rouch, mentioned in Chapter Two, "You want to create some sort of interplay between

the persona as subject and the camera itself...It makes what's on the screen more interesting...It creates not an acting image but an image with which other people can interact. They're not viewing it but interacting with it." **I asked, "with the camera?" He clarified,** "with what the camera produces...by doing this ballet with the camera you allow the person...you create a product with which people can interact intellectually and emotionally too..." **As an author of video text, Don has found that the audience, as a reader of this text,** "...start to become interactive with it and automatically start to make interpretions on the angle, closeness, and things like that...it creates interaction." **This interaction occurs when the camerapersonn's shooting technique** "snaps them away from this thing **[camera]** and...the whole exchange between the interviewer and interviewee comes across on that screen ..."

When asked whether this style of camera use provoked that encounter, Don explained his thoughts on this for the first time saying "I haven't had a chance to bounce this off anyone yet...The camera has to become part of the person's psyche, that means the person reading. They don't know it's part of their psyche but what's happening...is the camera is creating what would be the world they would be interacting with...So the camera is recreating the psychic world for that person." **He questioned his use of the word *psychic* but then restated,** "That's the way I see it." **He hypothesized that during the creative act involving the expressive process of creating video messages,** "I think the camera and the screen become what I call a 'remote personal organ' for sight and communica-

tion. I think it's an organ, a living thing. **He asked,** "Can you have unconscious recognition?" **I responded with, "OK, I think intuitively we know things on an unconscious level." This response seemed to validate his thinking when he said,** "There you go...What happens...actually it's happening in the viewer's mind and the camera-person's mind; it's creating a means by which people in a remote way can interact with another person, concept, another." **He said that this insight was rather complex but felt,** "if you went to a stage this **[psychic interaction]** wouldn't happen." **In concluding this thought he summarized by saying,** "The camera becomes part of the process and the use of it becomes part of the process...and that's what creates that psychic reality; the person watching accepts that reality whereas they can reject 'talking heads'." **Don's involvement with "practical" media literacy education has expanded not only his reading ability of the media, but his creative communication abilities as well. These "MacLuhanesque" references to the psychic experiences embedded within the creation of media messages were brought forth through Don's exposure to and training in media literacy codes and conventions and the "practical" application of these. He said,** "The creative part of your brain is different. I think it tends to gratify you."

Don has demonstrated this, over the years, through his changed personal perceptions as well as his creatively developed self-expression by means of video. He related that when he first began to use video he would videotape his presentation for Parents' Night, then stand back and let the parents watch his

video as he observed the scene. Now, his use has evolved to include Don acting as his own director and producer for some video segments for which he rigs an AV cart with video equipment and travels the halls of the high school employing his own version of Rouch's camera dance to catch his subjects "off guard" while he creates video messages and a sense of community within the school. He feels strongly that when people trust the relationship with the camera they respond openly and with enthusiasm.

In concluding this segment, Don acknowledged that while he did not consciously experience a sense of "role playing" while engaged in creating media, he does see a bit of that while teaching and when appearing "on camera". He said, "I know the camera is looking at me looking at you. I can't get it out of my mind that the camera is going."

Theme IV: Bill

Much like Don, Bill is well versed in the "practical" component of media literacy. Both teachers said that in order to fully grasp the insights gained through the expressive act of creating video, one has to experience the process. Bill did acknowledge playing out "roles" with his students while involved in production activities when he told of a particular experience which occured in the Spring of 1996 while he team taught an English class the last month of school. He said, "The kids who did the video parody on Reebok...they knew they were directing. That's what's wonderful for

me, to say, 'I'm a button pusher, I'll help you but you come up with the ideas.' ...To slip from technical director to cameraman was fun; to take orders from kids and have no say. It's empowering for them." **Similar to what was said earlier within Theme III, Bill finds satisfaction in his work with students when he is able to transfer some of the power relationship to them; in this case he did so by assuming a less hierarchical role in their production activity.**

In this same English class, Bill worked with a male student who, according to his teacher, was disinterested all year. The teacher commented to Bill, "Now I find him every free period of the day here editing this video." **Bill said,** "We finished the spot and looked at it and I said, 'it's missing something', the kids said, 'We need some music.' They understood intuitively what was missing."

All of the teachers in this study correlated the acting out of "roles" within the production process to "team work". All agreed that to have an effective product the team must work together throughout the production process. In this regard, Bill looks forward to no longer being cast in the "technical expert" role he once was as AV coordinator because he believes, "Having the technical facility with the equipment doesn't mean you have all the answers."

Theme IV: Sue

It was mentioned in the Teacher Sketch portion of this chapter that Sue is a pianist so she related much of the developmental process of working with "practical" media literacy to her piano playing and her teaching. In discussing the intermodal aspects of making media messages, Sue said, "I really enjoyed those quotes. **[Appendix D, #11]** I can relate both of these to my musical training. I watch them **[beginning piano students]** struggle to play the right notes...they're very concerned with playing it right. To them that's an accomplishment at the level they're at. Then, I can watch a professional pianist play the same piece of music and...they're looking at it from expression. 'Did I communicate the message?'... 'Did I create the emotional impact I wanted?' They're approaching it from an entirely different perspective...so I see that instrument becoming, for them, an extension of them. It's their soul coming through that music. I feel that's what they're talking about here **[Appendix D, #11]** as far as the camera is concerned. It becomes artistic interpretation and it becomes almost a living thing." **Much like Don, who delved into the psychic process embedded within the camera/screen relationship becoming a 'remote personal organ', Sue sees the camera as a physical extension of the one using it through which he/she can bring forth the soul.**

Sue was able to voice what media literacy education scholars (Grahame, Masterman, Bazalgette, et al) have cautioned teachers starting out with student productions. Sue expressed it relative to her music students, "Students try to recreate what they

see. Like my beginning piano students, they do that because it's the only thing they have to draw from. The more they try and work...the more willing they are to experiement and that's where the creativity enters. Up to that point they're trying to get something *good*. It takes a lot of experience, training, in order to build up to a higher level." **She attributes her understanding of the process of creatively expressing oneself, either through music or video, with allowing her students the time and safety within her classroom to explore and experiment with the technology so that they will eventually, should they chose, be better able to express themselves through the medium of video.**

Theme IV: Jean

In her video production class journal of March, 1994, Jean wrote

> ...although I have done videotaping, etc. with my students for years, there seemed to be a lot I didn't know. For one thing, any editing was done by the camera and most of the equipment was not state-of-the-art. There was, therefore, a level of anxiety about using equipment unfamiliar to me...

Later, in May of 1994 in the same journal she wrote

> I must say I'm learning a lot. We have done so much analyzing and evaluating we've been able to work backwards in planning the construction and meaning of the video production...After every editing session there is a feeling of accomplishment. I've left thinking, 'Wow, I can really create something with meaning and message!' I've learned that however good you think it is, you always see how you could have done it better.

Today, Jean's reflection on the creative process through the medium of video technology has allowed her to express having "fun" at being better able to read the conventions of media messages, specifically television. Her improved skill in creating video messages has reduced her anxiety relative to the process, so therefore, enables her to better enjoy the creative process with her students and colleagues.

Jean agreed with what Sue and Joan had expressed earlier regarding the justification of their students having "fun" in class when involved with the media literacy paradigm; she said, "to play is to learn." This echoed what Joan had said about play and its relationship with education, "Even animals play. You watch them play to learn what skill they'll need in adulthood. That's the purpose of the play. It's the same with humans. Learning is supposed to be serious. When children are playing they're serious about it." All three teachers (Sue as well) pondered "Where's that shift from play that's not acceptable to play that is acceptable?" And, all three commented about their concern about having to justify to parents and administrators that while their students may appear to be "playing" they are learning. An aspect of "playfulness" and self-expression Jean witnesses with her students' involvement with the camera was described as follows, "...all of a sudden 'they're on'...kids are comfortable with it because they've been around it so long. They adjust themselves to make a statement...assume 'roles' and different faces...they know it's going to be recorded and ultimately give a message."

Jean described two intermodal units she recently completed with her music students which required researching, writing, producing, and performing skills. Through these, the students learned a great deal in terms of traditional language arts content and skills, as well as those skills involving the creative arts. After the projects had been completed and performed, Jean asked, "What did we do?" The students responded, "We had fun! " After reviewing with the students all of the elements and skills with which they worked to complete their projects they said, "We did all that, but we were having fun." Jean drew a parallel to learners actively participating in learning, as her students had, and viewers actively participating with media through their understanding and creating of it. She, as did the other teachers in this study, experienced just how the intrinsic aspects of the intermodality of media literacy contribute to learning by involving all learning styles and learning modalities. Jean summarized this by stating, "This is all from the use of media and the layering of media and from the way we interact. Kids taught kids."

In relating how the intermodality of media helps her to understand her own metacognitive process she described "webbing" and said that is also fundamental to how she makes meaning from her exposure and work with media messages. As stated earlier in this chapter, Jean's teaching and personal learning styles have been validated through her exposure to and work with media literacy education.

Theme IV: Joan

As was just mentioned in the previous section, Joan shares the belief that when learning incorporates elements of "fun and playfulness" the learner, herself included, learn in an active and engaged manner which often impacts the intensity and depth of learning. She discussed her learning process and how it was enhanced through video production by describing her relationship with the work and group during the Master's degree program and specifically the video production class.

Two distinct themes emerged for Joan in this section, the first was the empowerment she, as learner, received from the creative act of constructing video; the second was an insight into how this creative activity reinforced how she thinks about her own learning. She said, "There were a lot of layers of what happened to me during that production...I felt very empowered being behind the camera. I jumped at the opportunity to be in the documentary group because...we didn't have to waste time trying to figure out what we should do. I like to be in the forefront, on top of it. Also, that meant I got to peek in on everyone else's group...I knew everything that was going on. So, that's the kind of person I am. Editing was even more empowering because you're constructing; you say what, where, and when." **None of the other teachers in this study connected, or at least articu-lated the correlation as strongly as did Joan, that sequence of learning which evolved during the class; for Joan shooting and editing equalled empowerment which, in turn, equalled "fun". She said,** "When I was behind the

camera I found that the camera was me having a relationship with the person I was filming. I was in relationship with them even though I was passively filming them." **To this, I asked, "Were you passive or active? Did the camera say 'Oh, I'm going to get...?'" Her answer was,** "Ya, ya right. I guess it was the active part of it that put me in a relationship with them...I almost felt like I was this little ethereal being. I would laugh when they laughed, and inwardly I would participate with their frustration. I was part of that group." **The part of their production which involved straight interview filming technique also known as "talking heads" was not empowering for Joan. Don reported the same feeling when he discussed the camera dance technique he used when conducting "man-on-the-street" type interviews versus "talking heads" and static shooting. Both Don and Joan expressed that by actively working and moving the camera, selecting a variety of shots, and using the intermodality of the medium, they experienced empowerment through the expressive authorship of their video statement. In reference to the interview tape which was recording our conversation regarding this, Joan said,** "I know when I see this tape I'm going to say, 'Wow, was I animated. I guess I was really excited about that' **[fun equals empowerment]** and, ya I was."

As Sue had commented earlier regarding skilled musicians being able to express their soul through their work, it appears that as these teachers became technically competent with the video medium they experienced a greater sense of empowerment and

personal satisfaction with their work. This, therefore, enabled them to elevate their level of communication and self-expression so that they could express their intent and relationship with their work in a more fulfilling and creative fashion thus allowing them to feel empowered and more literate with their tool of communication.

In discussing the concept of power, Joan felt that "for me it's a power in a positive way...to be empowered is so much different; knowing you're not 'in your ego' is just enjoyable." **In regards to her students' gained power with media, she commented,** "When the kids do their own production that really hits home...they know what they're constructing...You make the reality." **When I commented that "You then understand that others can do the same", she pondered "what's left out" while doing production work due to time constraints, etc. and wondered,** "...if when the kids do their own production, the feeling they get is that what they're leaving out is un-important. They're leaving out the stuff that doesn't work...*ergo* do they think that what is left out of the news broadcast or the film footage was it unimportant?...We don't know if it was unimportant...I'm teaching them to be solution oriented which is a production technique too. 'How do you make this work? If you can't leave it out how do you make it work?'" **Not only does this kind of decision making require critical thinking analysis and expertise with the creative process, but it brings up the important question regarding "the self" and our sense of reality. How our reality is formulated from bits and pieces of day to day scenes we**

see reflected back to us through the media which are constructed by others, and how we connect ourselves with this reality or construct our own. It is through this thoughtful analysis and insight into her own learning and experience with media creation and self-expression that Joan has recognized and expressed the value that the "practical" dimension of media literacy education brings to the students' ability to transfer the cognitive knowledge of media literacy to his/her own life experiences affectively impacted through involvement with the media.

In concluding this section, it should be noted that it was a more difficult one to write than the previous three. In wondering what the reasons for this were, I came to a number of conclusions: 1) that is is very difficult to justify students having "fun" at the secondary level; 2) that at the secondary level, the emphasis in educational practice is on process and content reflective of quantifiable change in test scores and grades; and, 3) that this theme was so embedded within the creative paradigm that it necessitated less interpretation on my part so that readers would be allowed to react with these teacher-participants' insights in order to form their own interpretations. One reader of this text commented that this section provoked a much different response than the other three. She found that while reading Theme IV she conjured up thoughts, insights, and personal images which she had not done while reading Themes I, II, and III. Perhaps her response, in itself, provides some evi-

dence in relation to this theme which is immersed in the intermodalities of both the imagination and learning.

The next two themes emerged as a result of the previous four. It was through these teachers-participants' work with media literacy education over the span of three years that they have come to a level of expertise with the paradigm. This enabled them to reflect on and express why they are commited to the inclusion of media literacy in both their personal and professional lives.

> Theme V: **Their perspectives on media literacy education and reasons for inclusion within classroom practice have evolved and changed.**

This theme will be examined within the working context presented by The Media Workshop NYC.(July, 1996) The Workshop's framework is inclusive of current United States' perspectives for the inclusion of media literacy education within classroom practice. A more extensive discussion of current United States perspectives on the inclusion of media literacy education practice within schooling will be examined in greater depth in the concluding chapter of this text.

Melissa Phillips' work at the Media Workshop NYC, lists four American perspectives which "agree that media are not just windows on the world or mirrors of society, but are carefully constructed products. They disagree, however, about the impli-

cation of this." (July 22, 1996) The Media Workshop describes these four perspectives as: *Celebrants* , *Protectionists, Educated Consumers* , and *Cultural Critics* . Each of these is discussed within the contexts of "problem and solution" and presents a broad categorization for media educators to choose from when identifying which one suits their purposes relative to classroom practice. The Media Workshop NYC describes the problem of the *Celebrants* perspective:

> Media are products that make our lives richer, by connecting us with all kinds of novel experiences...but media are not widely diffused enough, and sometimes people do not know how to use them.

The solution to the problem implicit in this is to teach people how to use, and therefore, enjoy the contributions various media can bring to their lives. The *Protectionists* perspective is described this way:

> Media products are like a powerful drug that has toxic side-effects, especially for children. Certain media forms may be dangerous in themselves (TV, e.g. may decrease attention span). And their contents - advertising, violence, drugs, obscenity - convey harmful messages to kids.

The solution here seems to be an approach which "inoculates" kids by teaching them how to recognize bad influences embedded within television and other media.

The *Educated Consumers* perspective is described in this way: 177

> Some media are good, some are lousy. Children are not educated consumers of media products, so they often make bad choices. They watch more than is good for them, for example, or they do not distinguish between advertising and programming, or between 'good' PBS programs and 'bad' talk shows.

Again, the solution here is to teach kids to become better consumers and users of media products.

The last of the perspectives is the *Cultural Critics* . The issue here is:

> In order to gather audiences and profits, producers of commercial media use familiar formulas to represent the world - myths and stereotypes of social class, race, gender, power, and youth. While audiences find these formulas comfortable, they tend to reinforce the social status quo: people become passive consumers of stereotypes instead of active citizens capable of imagining a different world.

The solution is to teach recognition of these problems through the deconstruction of media messages and to"teach young people to become media artists" which is intended to increase the variety of perspectives inclusive in the media marketplace. It is important to note that, only in the last perspective, does the application of "practical" media literacy education even gain mention. This, I believe, is a limitation to this framework but one that is easily repairable.

It is important to examine why teachers choose to include media literacy education practices in their teaching in order to determine what we, as educators, must utlimately measure in terms of learning resulting from the inclusion of media literacy education practice. Theme V of this chapter explores these five teacher-participants' emerging insights and offers their perspectives and rationales for including media literacy in their teaching.

Theme V: Don

Don believes that the "inoculation" perspective goes too far in promoting television as "the bad guy" so is, therefore, limited in its results. As stated earlier, he said of his involvement with media literacy, "I was a slow convert. I didn't like the negativety of it...the bashing." He observed that, "Media literacy wants to take on this crusade to save the world. I think that's misplacing their interests...If you teach someone media literacy then media as an exploiting tool is totally disarmed." While this seems synomomous with the inoculation perspective, he expressed his distanciation from a purely inoculation one by stating, "the very nature of the media literacy language and rationale makes it a learning experience not a teaching experience..." This statement moves Don's reasons for including media literacy education within his teaching practice from those per-spectives focused mainly on "teaching" to a focus on learning. Don's involvement with curriculum develpoment has provided him with opportunities to incorporate a strength of media literacy practice which he states as, "media

literacy gives a working framework...for measuring proficiencies; media literacy fits right in there; I'm talking about using media literacy to teach my subject area."

His perspective takes on the task of "*education as insight*". He has found that, "there will never be an end to the insights that you gain from media literacy and they are always growing." **He observed this through his Master's practicuum. The practicuum required Don to work on a "practical" project within the school community developing and articulating the school's philosophy. Don related how difficult this work was during the initial stages, but said that he observed that once the students and teachers began to trust in the relationship with the camera and videographer, and to see how their images were to be used, a sense of community developed. He stated,** "television can enhance not education in the academic sense but by creating an atmosphere within the academic community which will overall enhance the learning community; it's just unlimited." **He attributes this, in part, to the context created when one is involved with creating video and says,** "As soon as they **[students]** know they are producing for it, their behavior will be different. It **["practical"]** changes the nature of reality because human interaction is what we are all about. Once one is in the context one's role is fundamentally changed..."

He sees media literacy as another learning model in which all students, regardless of their academic standing, can succeed. He has found that working with the media literacy paradigm de-

mands that all areas of the brain are used. As he said, "the creative part of your brain is different...I think it tends to gratify you." He agreed that media literacy is a good way to weave both the affective and cognitive areas together and said, "that's an important point...the creative part is the driving force. It becomes the master of the brain and reaches into that other area where the cognitive is and uses the analytical and cognitive to service the desires in the creative part of the brain." The conversation then turned to include our experiences with students labeled "learning disabled". We both expressed a certain "secret" pleasure that these students exhibited few disabilities while involved with media literacy education practice. Don thought this was due, in part, to the shift in classroom hierarchies when he said, "perhaps in the cognitive domain they're 'learning disabled'. As far as Bloom they may have a problem...plus they're linked directly to the teacher. Everything is set up and if one part of that whole connection breaks down you're in trouble. But, when they're on their own using productive techniques, then they're free to adjust anyway they have to to get the job done."

Don is an example of a teacher who approaches media literacy education as one who has been trained in its practice, and one who has integrated its concepts throughout his teaching practice. Media literacy is not "one more thing" for Don to accomplish, rather it is a method through which he intends to help his students become active and involved citizens who will, "become players in our society."

Theme V: Bill

Bill just returned to the classroom so is wrestling with the demands of teaching which his "first year back" dictates. He expressed his determination to "bring more media into the class. Not just for variety but for a different voice, outlook, a different take on things." **His perspective seems to be inclusive of all those presented by the Media Workshop but he added his own "twist" to these by emphasizing the importance of the "practical" dimension of media literacy education. He described a scenario representative of what the *Cultural Critic* does when he stated,** "television is probably the easiest, fastest, and perhaps best way to bring contemporary culture into the classroom." **He cited Channel One as providing the school community with** "a common experience" **which promotes** "discussion about contemporary issues" **and states that he continues to watch and use this resource in his teaching whenever possible. There also seemed to be a *Celebrants* perspective coming forth from Bill's conversation, specifically as he spoke about a number of his newspaper column topics. One column he cited was devoted to his Mom and technology. He said,** "She fought the VCR, 'don't get me a VCR. I don't want one'. Now she uses it every day. Then was cable, then the microwave. More and more people stop me and say 'It's exactly the way it is with my Mom.'" **Bill is a technophile so this perspective should come as no surprise. He expressed, as did all five teacher-participants as reported throughout section three of this chapter, an *Educated Consumers* perspective to which he subscribes for both himself, his students, and his reading audi-**

ence in the regional newspaper. He described a recent incident involving a student whose cousin had been killed in an auto accident. The student was upset about the death but, in class, seemed more upset by the newspaper coverage of the event. The student asked Bill, "Why don't they ever tell the truth? No newspaper ever tells the truth." When Bill queried the students about their beliefs on this, their collective response was, "They only want to sell papers and this slant to the story sells more papers than that." He concluded that "these kids have the basics...they need to be fine-tuned, explored, expanded because living in the American society of the 1990s is media literacy." More about young people's experiences with media coverage involving their personal experiences and the impact this insight has on their perpsectives of media construction will be dis-cussed in the following chapter.

Throughout all of these perspectives is woven a strand of the *Protectionist* ; however, with Bill and all the teachers involved in this study, this perspective was not the prevailing rationale for including media literacy in their work. What became evident through Bill's interview, which was not covered in any depth within the framework presented by the Media Workshop, was his experientally based belief in the power which "practical" media education imparts to learning by students and teachers involved.

Theme V: Sue

The Los Angeles Media Conference held during the Fall of 1996, helped Sue examine and reflect on the *Protectionist* perspective which is all too easy for educators to embrace. She said that having been exposed to the frustrations of media producers, frustrations with which she could identify as a teacher, she was able to examine her own beliefs about media and expand her rationale for including media literacy within her teaching. She said, "...there are a lot of good people out there who have good reasons for doing what they do...Sometimes we're led to believe they're all big, bad people. That we have to guard our children against it **[media]**, but here's an example of a man who had a wonderful reason for doing a very beautiful piece of work **[Mr Holland's Opus].** There are a lot of things like that I gleaned from the conference." **As stated earlier, Sue's background is in "the arts", so her perspective on media literacy education inclusion incorporates this as she says,** "My love is how they **[the arts]** make us human and allow us to express ourselves, so this **[media literacy education]** just filled one more niche."

While Sue's responses to the interview questions and our many conversations revealed that she sees value in addressing the problems which all four of the perspectives listed above confront, it became clear, that a strict adherence to any one or all of these perspectives would limit Sue's teaching. Her artistic training and the significance this training brings to the affective aspects of learning are left out of these perspectives which

cannot be ignored in Sue's work. She expressed that each person's individuality allows them to bring their own perspective on reality and meaning-making to the process involved with media literacy education and that her teaching attempts to honor and encourage exploration of these so that everyone's "level of experience and understanding of it [media] has grown and you're seeing it [media] at a different level."

Theme V: Jean

Jean's question posed at the conclusion of her narrative (November, 1996) expressed her current perspective concerning her work as a teacher of students and of teachers in media literacy education. She wrote and wondered, "If we cannot interpret the messages of world, culture, and information as they are delivered to us through the media today, I wonder how we are to understand our place as 'text' for the information, communication, and technology of the next millennium?" Jean's notions about literacy have been expanded as discussed in Theme III of this chapter. Her perspective for including media literacy results from her expanded concept of literacy. While she explores the media literacy core concept of "institutions" with her students she does so within the context of them becoming better "readers" of the media. Her husband's frequent international business travels have provided Jean with insight for the need for her students to be able to compete at an international level with the codes and conventions of media messages. She expressed concern about the America's lack of commitment to this expanded notion of

literacy and said, "...it wasn't until Father J. Pugente came [to a Master's program class] with a map of the world with isolated pockets that showed countries involved with media literacy and the U.S. wasn't on it. It was there in power and economy but it was not there in literacy."

In addition to this, which really includes all four perspectives presented by the Media Workshop, Jean's personal and professional validation of both her learning and teaching styles has provoked her own perspective on the value media literacy education practice brings to the learning environment. Much like Don, Jean's concept of media literacy is one which maintains that it is not "another thing to do but a way in which to do it." For Jean media literacy is a mind set which is reflected through an intermodal approach to learning and teaching.

Theme V: Joan

Joan's classroom has become a forum for positive negotiation of media text. She views television as a "text" and a source for reading the stories of our culture and wonders, "How can you just say 'TV is bad' when it's such an educational tool?" Her goal is to allow her students to learn at their own pace in their own way. She said, "Media tells the stories and children tell their stories and they interpret the meanings at different stages of their lives in different ways. This is media education; it truly validates." She views television as a "storytelling text" which, in her role as teacher, she feels obligated to include in her teaching practice.

Joan described her perspective on teaching media literacy education as a learning process as follows, "...that leading students to discovery of the construction and myths of television is a process. I went through a process to discover just what media literacy is and how it just keeps being more pervasive if you're opened to it." **Like Don and Jean, Joan has found that her exposure to the media literacy paradigm has provided her with insights relative to the learning process rather than** "another thing to do" **in the classroom. She said,** "my take on what's real has been altered by media literacy. I think that I'm committed to giving that insight to my students. Once you know the construction and codes and conventions...you make the reality."

Joan viewed media literacy's impact when she said, "...it's so connected. It's like ecology; everything is connected to everything else...like a social ecology versus a physical one."

In concluding this section, the teacher-participants in this study voiced the need for inclusion of "practical" media literacy education along with theory. They are in agreement that without "getting your hands dirty" the transference of the theoretical knowledge to every day life experiences with the media is limited. Their perspectives on teaching media literacy go far beyond the working framework presented at the start of this section because they have experienced firsthand the impact which production skills and work contribute to the learning process. As they repeatedly stated during our hours of conversation, their

commitment is to *education as insight*. For them, the media literacy paradigm provides a framework through which they include the proficiencies students need to succeed in the traditional ways educators measure success. However, they have found that media literacy also creates an atmosphere, an attitude, and perhaps a sense of community in which students feel safe to experiment and create as they learn. It is within this community that they are encouraged and allowed to interpret and make meaning from their encounters with media text. As they access, analyze, interpret, and produce media they are tested in all the traditional ways and more. The work these teachers are doing with media literacy education illustrates how an expanded perspective on media literacy education, a perspective with the emphasis on learning rather than teaching, not only addresses all those problems and solutions described at the start of this section, but does so within a context of collaboration and "fun".

> Theme VI: They expressed a need for a forum to continue the reflection and reassessment of professional development through the use of media.

As each of these five teacher-participants expressed similar needs and frustrations within this theme, this section will not deal individually with each response but will examine their expressed needs collectively. It was during the Spring semester of 1994 that I was introduced to these teachers while teaching the video production course for the Master's program they com-

pleted. Since the completion of this program, one and a half years ago, the participants have had little or no opportunity to continue a discourse on applications of media literacy education within their teaching practice. As I visited the two schools in which these teacher-participants teach, I would often meet teachers who had completed the Master's program. Upon seeing me they would comment, "I meant to get back to you on that study; how's it going? You know, I just put your letter on my desk and forgot all about it. Do you still need teachers? I have so little time." One high school reading teacher commented, "since the program ended I do none of this. I wish we had time to all get together." Even the teachers participating in the study expressed frustration with the lack of time to work together with colleagues who had completed the Master's program. They longed for a continued discourse and collective reflection on teaching practices. In her narrative, Sue expressed all of their frustrations and disappointments when she wrote:

> I wish for more support and appreciation for what I do. I'm tired of receiving 'lip service' and/or excuses on why things are as they are. Those proposals and suggestions that I have made are for the good of the children and their education and future. Isn't this reason enough to find a way to solve the problems and make it happen?...I wish I had time to plan, share, and interact with media colleagues. I miss the meaningful dialogue that we had when we were taking the courses, and I am frustrated that administrators cannot provide this opportunity for something that is mutually beneficial...I also wish that I could be more involved with media people nationally and globally. I really want to keep my knowledge and skills current. I wish to continue...to grow as a person and as a teacher." (October, 1996)

Reading Sue's narrative reminded me of Joan's discussion devoted to students who when completing a production "leave things out" for the logistics of time constraints. She wondered if what the students left out was deemed "not important" to them. These teachers expressed the common belief that the message they receive is, "*what we do not make time for is unimportant and those who dictate what teacher professional development and release time will focus on believe this*". What these five teacher-participants have unanimously expressed is the need for a continuation of the media literacy education discourse within their day-to-day working relationships so that their work with an expanded notion of literacy receives the attention and support they have come to realize it requires. Jean's narrative writing expressed it this way:

> Although our school administration has been supportive of our involvement with media literacy, I believe that we must have more time to work together in teams, in subject areas and on our own to examine this field as it encompasses the mandated curriculum. I wish that there was more funding in support of media literacy via materials, necessary equipment, allotted space and paid release/scheduled time to develop its successful segue into the classroom. It is hard to do production without the camera, editing equipment and time that is necessary.

The last chapter of this work will discuss, in greater detail, some of the reasons that schools in general have difficulty structuring for and allotting time to teachers for their own professional development. All too often words which Bill spoke seem to be the

norm for changes occuring within the public education framework; he said, "I'm beginning to understand that it's this whole bottom up feeling; you know, nothing will come from the top down."

Conclusions

The teachers involved with this study have dramatically changed not only their professional teaching practices but have used their work with media literacy education to change their personal relationships with media text as well as individual perspectives regarding "the self". Their expanded notion of literacy has allowed them to move from cynical consumers of media text and, for the most part, from a *Protectionist* perspective regarding media in the classroom to curious, educated consumers and creators of media who embrace media literacy edu-cation as a tool for learning. Their professional emphasis has changed to become one focused on the concept of *education as insight* as they all share Don's observation that, "Media literacy is about learning." Lastly, they unanimously agreed that for media literacy education to have its most profound effect on the concept of *education as insight* , the "practical" dimension must be equally addressed so that students become both active readers and writers of media text.

The following chapter introduces students' perspectives on media literacy education and explores, although briefly, a relational association between them and the media.

Chapter Five
Students' Point-of-View

Media education offers the possibility of a more transactional pedagogy through a conceptual framework and a classroom practice that seeks to engage student understanding and sense of self quite directly. (Moore, p. 173)

Introduction

While this work focuses primarily on teachers' insights and perspectives regarding the inclusion of media literacy education practices in their lives and work, a brief examination of student's perspectives relative to media literacy is addressed within this text as well. To support the claim that media literacy allows for classroom hierarchies to be altered and that learning becomes a collaborative endeavor experienced by both the teacher and the students, it is, therefore, essential to include student voices in this discourse. In addition to power and control issues, if we view *education as insight* , then we have to examine personal change experiences for students as well as for teachers. From the outset, it should be clear that I have undertaken this effort in a very brief manner, one that by no means investigates my concerns and curiosities as thoroughly as the previous chapter did with the teachers. My own experiences with students involved with media literacy education, specifically television production, as well as my interviews with four students from classes taught by some of the teachers in this study, and these teachers' comments and primary research investigations with their students during this study, comprise the qualitative data for this brief examination.

The Student Study

This study has been designed as a relational rather than a developmental one, with the participants' involvement with media literacy and specifically the "practical" dimension allowing them to experience "the self". It is within this context that I wondered back in 1979 what power the camera held in showing us "ourselves". It was during the already mentioned video documentary treating the topic of anorexia nervosa that I encountered "the self". This experience provided me with what Clark Moustakas (1990) calls the "initial engagement" stage of hueristic research. He writes

> The task of the initial engagement is to discover an intense interest, a passionate concern that calls out to the researcher, one that holds important social meanings and personal, compelling implications... During this process one encounters the self, one's autobiography, and significant relationships within a social context." (p. 27)

This experience combined with a variety of professional ones within the domains of teaching and filmmaking, most of which involved students engaged with viewing themselves through the camera's lens, assisted in sculpting my "initial engagement" into this work.

Our own social context is a media saturated culture in which we become "text" for our own reading. As Jenny Grahame writes in her contributing chapter entitled *The Production Process* (Ed. Lusted, 1991) "production is not an end in itself but a tool

through which students can work...to construct their own meaning and become active readers' of media text." (p. 157) The following pages describe the students engaged in this study and their experiences and points-of-view relative to media literacy education and the impact it has had on their learning and "selves".

The students were engaged in a conversation (Appendix H) with me regarding their use of media at home and in school where they have been involved with media literacy education. During our conversations they were videotaped just as the teachers had been and were asked to comment on their experience with "the self" upon the completion of the interview.

Student Sketches

Laura is a thirteen year old seventh grade student whose social studies class is involved with using media literacy concepts. The students were given a number of options incorporating media into their final project presentations. Laura's group chose to use video production for their presentation on endangered species and later on the Pilgrims. Her responsibility was as the group's director. Laura commented, "I had to do all this stuff and I was real nervous. It was very hectic."

She has a seven year old sister for whom she is responsible after school until her mother returns from her medical transcription position in a neighboring town. Laura reported wishing that

her mother worked closer to home because it is difficult for her to participate in after school activities and to "go out and play" while taking care of her sister. She said she often uses television as a babysitter for her sister whom she sits in front of the TV set with a stuffed animal and lets her fall asleep. She is a busy teenager who maintains a paper route, plays basketball on Tuesday and Thursday, takes a music lesson on Wednesday, and attends confirmation class on Monday. She wanted to participate in the local cable production classes on Wednesday evenings, but said it conflicted with her music lesson and dinner. Laura's family has a camcorder which has been used frequently to record family events.

Laura expressed safety concerns for her father who works at a nearby city's incinerator. She has visited him at his job and reported that he has suffered painful burns and a dislocated shoulder as a result of his job. She wishes he would change jobs and become a policeman. When I commented, "but he could get shot!" Laura answered, "Ya, I've thought about that but he could fall between the burners where he works." It was clear that Laura is very concerned for her father's safety and mentioned she has accompanied him to work where she had to "wear a clothespin on my nose" as she helped out.

Tom is a thirteen year old seventh grader who says, "I'm lucky that my parents both work days because since me and my little sister are in school during the day my Mom gets home around 3 and my

Dad two hours later. Then we spend the rest of the time watching TV." **When queried further about his family's** "spending the rest of the time watching TV" **after his father's arrival home from work, Tom clarified by saying they usually watch the news while they eat together, after which he views individually, either in his room or in the den while his siblings play Nintendo. His family has four television sets, two of which have cable; one is an old black and white "travelling" set which they use mostly in the kitchen while cooking and eating.**

Tom is a serious student who is concerned with getting good grades and "getting that 'A'". **He says,** "My family, it's not like one of those families that never talks to each other. We're like one of those rare families that actually sits down and talks to each other and has conversations and stuff." **Tom's family includes his parents and a brother and sister. When I asked Tom what he meant by "rare" he responded,** "Well, we're always reading about people running away from home and dead-beat dads and stuff. Some of my friends, it's like one works and the other is home then goes to work so...they never get to see both their parents at the same time..." **Tom has chosen video production options for some of his social studies projects and, like Laura, has a family camcorder which has often been used to record family events.**

Jason is a fifteen year old high school freshman who first became intrigued with video production work while a student at the middle school which the previous two students currently

attend. At the middle school, he participated in the morning announcements "over the school TV" and now, at the high school, continues with what is called "AV". He commented, "It's a little more advanced here. We have more space and it's a little higher budget than at the middle school." During the summer after his sixth grade year, he completed the cable access production course and recalled, "The people who taught it were real great...and made a lot of references to 'If you do your own show this is how you do it.' So, my friends and I said, 'Hey, that'd be a good idea.'" He now co-produces a cable program called *Teen Recap* . He describes their show as being "more of a news magazine than a news show." Jason is quite proud of his cable program and stated that he was "going to wear my BATV shirt but I couldn't find it."

He is a very articulate young man who is comfortable in front of and behind the camera. He appears regularly in school theatrical productions as well as on his own television program. At the time of his interview, Jason has had three teachers who completed the Master's program mentioned in the previous two chapters; his current English journalism teacher was one of those participants and two of his middle school teachers participated in this research work.

Like Laura and Tom, Jason's family has a camcorder which he describes as "very old so I don't use it often, but it's there. I've seen myself on TV and notice when I was younger I had a wicked high voice and was embarrassed and said 'Dad, I sound like a girl'. But, as

you get older you notice your voice and that's the only way I notice my voice changes through that." **Later in this chapter, the collective student responses and insights into "the self" will be discussed.**

Doug is a thirteen year old seventh grader who likes sports and plays baseball, lacross, and hockey. He recently appeared in a Channel 7 Health Beat report featuring his sister, mother, and himself. Doug's older sister is an eighth grader and was the main focus of the health report on asthma and dust mites. Doug reported that his sister tapes the Rosie O'Donnell show "every single day" **and that the reason for this is because** "she's nice and she's funny." **His family does not have a camcorder, but he reported being able to see himself in various sports reports covered on local cable television and while appearing in his social studies class' media productions. His appearance in a network television segment provoked his curiosity about the news and raised concern about the audience's reaction to the segment. Doug wondered whether or not the audience might be scared by the piece. While Doug seemed to be shy, he spoke authoritatively about his experience with the news media which changed his "reading" of the news.**

<u>Students' Point-of-View</u>

"It's watching myself without me knowing..."

(7th grade student; Joan, 1997)

The students involved with this study were videotaped while responding to a number of questions regarding their classroom exposure to media literacy education. The interview questioned a number of issues related to media literacy education as well as observations they made relative to watching themselves on videotape, whether it be a school-based production, a home video, or the videotaped interview. Student responses, unlike the teacher-participants' responses in the previous chapter, will be discussed collectively in this section.

The four themes emerging from my conversations with these students were:

*Through their involvement with media literacy education in school they have become more literate readers and consumers of a variety of media.

*The "fun" aspects of media literacy education, specifically "practical" work, contributes to their active learning.

*Teachers should include media literacy education in their teaching practice because "kids should know more about the media."

*Those who used camcorders at home reported a history of self-reference useful to their emerging identities.

Theme One: Through their involvement with media literacy education in school, they have become more literate readers and consumers of a variety of media.

The student-participants in this study reported that after studying media literacy in school they are much more critical

about information they receive through a variety of media texts. They also stated that they are more observant and critical about facts presented to them through the text of television. Having learned about the codes and conventions of a variety of media text, and about the constructive aspects of the television medium through their "practical" work with it, they expressed an elevated level of both confidence and skepticism in reading this particular text.

Doug said, "I understand how they get all the stuff for the newspaper and the news; how they have the wire. You talk about it easier because you know stuff about it. I talk about the article not just the headline. What's inside because now I read the articles.

Through his involvement with Health Beat report, Doug was able to experience a reconstruction of his reality so that he said he watches television differently now, "I used to believe everything, but you can't believe everything. I don't know, you just have to think about everything and think, 'Could it be true?', but you never know if it's true or not."

Gergen (1991) writes "this consciousness of construction...is increasingly prevading society" (p. 119) and quotes Daniel Boorstin's work <u>The Image: A Guide to Pseudo-Events in America</u> (1964) when he writes, "our confrontation with objective reality is gradually being replaced by a pseudo- or staged reality."(p. 119) Gergen continues by observing the social construction of

"news" and the political sphere as being shaped to attract an audience and encouraging an intended interpretation. (p. 121) Doug's experiece with the Health Beat report was such a social construction and provoked Doug's new-found skepticism with the media. He reported that his sister's asthma attack was staged, "They made her have that...she just made it sound real bad. But she was really fine!" When I asked him about the audience's interpretation of the piece he said "They would think she had a real attack but she's not really." He wondered about the audience "...if they were scared off because of it. They showed us getting shots and the test and how it makes you feel real bad. And my sister in the hospital. It's kind of scary." When asked about his sister's real experience, he said that when she was finally admitted to the hospital for obersvation, "She was fine. I couldn't even tell anything was wrong. She just sat in bed and watched TV the entire time. When we came...she was smiling and everything."

When asked about how his reading of television has changed resulting from this experience, he said that now he wonders whether the hockey players he sees endorsing certain products really use them because "you can't see that" and he questions the portrayal of celebrities via television because "stuff behind the scene at their house...they're really different in real life." Just as his house was reconstructed for the Health Beat report, he now understands that others, some of whom he may use as a role model, are different in "real life".

Having been her group's director for a social studies video project, Laura reported, "I didn't know how much work went into it. I thought all they did was tape it like three times, but it took us eight times. There's a ton of work put into it. I was the director. I had to say 'Quiet on the set!' and I was pretty nervous. It was very hectic. Now, when I watch TV it's like 'Oh man, they must have had to tape this movie or this part twenty times to get it right.' ...Commercials, they have to do that a lot because the light's not shining right or stuff like that. It just makes it **[media literacy education]** better for me."

Tom said that by studying media literacy in school "I'm more aware of what it is...so I know when I'm doing it." **When asked to explain "it" he said,** "Well, in class we do this print media thing and we have to read the newspaper...When I do this in school it makes me want to read the newspaper when I get home. So, every Sunday when my parents are finished reading it's my turn to read it." **His favorite sections are the MetroRegion and Sports and by reading he is able to** "know what's happening...I already know so it's not like I'd have to go around asking questions."

Tom stated that his ability to transfer what he has learned about the media in school has made him a more informed citizen. He said, "I'd be more aware of what's going on in the world." **Not only did Tom express a greater awareness of world and local events but he is more cognizant of his metacognitive skills being enhanced through his media literacy education. He stated,** "I didn't

know too much about media because I never really thought about it. It wasn't something to come across my mind, but ever since we started this year I thought, 'That sounds pretty neat maybe I should try it.' I thought the newspaper was a bunch of pages on just a few things but when you read it a lot more stuff than you actually thought about and stuff you never knew about." **When I responded to his realization about his new relationship with the media and how it came about by stating, "Media is just there so unless you have someone to make you think more about it and examine it why would you?", he agreed and said that his current viewing of television text has also expanded to** "seeing if I can learn something from it."

In addition to Tom's improved metacognitive skills relative to media texts, he has become a more critical viewer of commercials. When asked if he had watched the Superbowl and what he thought about the commercials, he stated, "I thought most of them were a waste of 1.3 million dollars." **He said that his favorite commercial was not the winner of the nationwide survey, further evidencing his expanded involvement with media.**

While Tom reads the newspaper and television for information and "to learn something new" **he also admitted to watching because,** "it's fun to watch, it's fun to pretend that I wish I could do that. When I watch sports, my favorite is soccer, I watch and say, 'Oh, I wish I could do that!' I can't wait to go outside and try that."

Both Tom and Laura mentioned that while their expanded notions of media have had an effect on how they now watch television and movies, they still enjoy "pretending" while viewing. Earlier, in Chapter Two of this text, Fowles' (1992) work Why Viewers Watch, discussed the fantasy and dreamlike aspects of television viewing. Fowles quotes Carpenter's (1972) insight when he writes,

> "TV is actually a blind medium. We may think of it as visual, recording a world 'out there'. But it records a world within. Sight surrenders to insight, and dream replaces outer reality." (p. 65)

For Tom, pretending to be Tom Cruise in "Mission Impossible" presented an acceptable means to do what he imagined he would love to do "be crawling around vents and shooting at people." I asked whether he considered joining the CIA at some future time, but he expressed no such aspirations and chuckled at the idea. For Laura, "pretending" while viewing came from a most unlikely, I thought, genre of classic films - Shirley Temple. She reported borrowing videos from her grandmother's Shirley Temple library to watch. I asked, "I'm curious Laura. I grew up with Shirley Temple and I'm 48. What's the attraction to her movies for a 13 years old today?" She said, "I like how they sing and I like the characters. I like the one she sings the Good Ship Lollipop because she's so cute. Then the one where she flies the plane with her Dad and her Dad buys her a pretend plane and she rolls over with the dog. I just love it. I don't know." Aspects of this will

be discussed later in Theme IV of this chapter relative to student's reflections on their sense of "the self".

Jason, the student-participant most experienced with media literacy education, stated that both his reading and writing of media had improved. Jason's co-production of the cablecasted program *Teen Recap* has provided him with a rich experience writing television texts for not only his student peers but for the at-large community. When asked if learning about media in school effected the ways he used it at home, he stated, "You really realize how much work goes into it. It's really hard. It's like back-seat driving when you say 'take a right' but you're not the one driving so you don't know the traffic situation. It's the exact same thing with media. As you learn you realize how much work goes into it. So you also get to be a bit pickier about things..." He confirmed that by creating media his skills have improved. He said, "It's really amazing if you watch the first show we did to these. It's really amazing how much it's changed and how much we've learned. You just have to do it. You can't be told you have to do it. You start to get picky and notice the tiniest mistakes no one else would ever see."

He said that now, as a result of his involvement with media literacy education in school and with the local cable access studio he is "...a bit more skeptical of some of the news shows I watch. From Mrs. Giroux's class you know how they twist facts. I know we're going to be doing a unit on documentaries and how they twist

facts so I think that's going to be interesting." **He recalled a documentary he had seen in a middle school English class taught by a teacher who had completed the Master's program in media literacy,** "He showed a video called 'Spaghetti Trees'. It almost looked like an honest to goodness documentary on growing spaghetti on trees. I was going, 'Wait a minute, that's not right.' For a second it looked real and that's the way they twist facts. I'm more skeptical, but other than that I don't think I'm getting less enjoyment out of it. I even might watch and say ,'That's a good idea' and try it on my show...But you still have to be skeptical if they give you a blantant fact if you don't know where it's coming from."

All the students in this study expressed an expanded interest in reading a variety of media text and expressed an intelligent grasp of the core concepts of media literacy education. They did so by learning not only how to read media but by learning how to write media messages as well.

> **<u>Theme II</u>: The "fun" aspects of media literacy education, specifically "practical" work, contributes to their active learning.**

Laura commented that learning about media literacy was both serious and fun and that the combination of the two helped her to learn more. She commented, "Well, if it's fun it helps me learn more but sometimes it has to be serious to help me learn more. When we were in Ms. <u>X</u> room **[Joan; Chapter IV]** it had to be serious and fun." **When asked how one combines both the serious and the**

playful she answered, "Well, the serious part is when we're taping it and the fun part is when we're producing it. Making it. When we were singing the song and practicing. And, when I was the director and deciding the pictures and what I want the cameraperson to do. That was fun for a lot of us. The the serious part was making it and then at the end the fun part came when we were singing it. That was very fun. It's a com-bination of fun and serious." **Having taught students video production within the context of media literacy education, I agree with Laura's assessment that the work was both fun and serious. My observations of students' work revealed a combination of very playlike enthusiasm with a serious respect for the type and amount of work involved with production. Quite appropriately, Laura's reflection, that her work as director responsible for setting the tone and the presentation of the project, was "hectic and made her nervous" demonstrates an insight into the complexities of creating media messages.**

Doug agreed with Laura that while having fun, learning becomes more enjoyable for him and therefore, he learns more. He said, "If you're just sitting there writing out papers it's boring and you're not having fun but if you're working on a project you have fun and you learn easier." **When asked why he thought that happened he said,** "because when you're bored you're mad; you're frustrated. When you're happy you're usually wide awake and having fun learning more." **He admitted that when bored you** "do it fast to get it done." **He stated that while he was involved with the Channel 7 Health Beat report, he thought** "it was hard work...all the stuff

they had to interview us with was wicked hard." **Doug also liked the group work usually involved with media literacy education because he said,** "If you get stuck someone will help you."

Tom knows that "when it's **[learning]** fun I get interested in what I'm doing. So, I just like 'Oh, this is really cool; I gotta read this sometime." **He related this belief to a project he was involved with for a social studies class. He said,** "Recently, we just did a project on Pilgrims and I learned a lot more than I already knew. I thought they just came over on a ship. I learn a lot when it's fun. When it's boring you just want to do it and get it over with. Just as long as it looks neat and everything is spelled right and stuff like that." **What makes learning fun for Tom, as expresed by the following example, is the opportunity for him to use his imagination while engaged with the topic. He said,** "It's just like a topic. I think of a topic, then I get an idea in my head then like 'Oh, I gotta do this.' When we did the Pilgrims I thought I gotta do this thing; then I float a boat in the tub and say 'it's them going across.' We filmed a little boat. It's fun because we had a script..." **Tom's project involved another student who took turns filming while each portrayed, in costume, the Pilgrims' progress leaving England, family, and starting anew in America. He said,** "We dressed as Pilgrims; then we did the thing with the ship and had spray bottles using it to make rain. We had a string to one of the plastic people we had and pulled him off like 'man-over-board'. After that we did a little about the future and what happens to William Bradford.Then that was the end of the video". **When asked, "How**

come it was fun?" Tom answered, "When she said what the topic was I got together with this other kid and said, 'I got this really good idea.'...I never knew they had all this stuff." **[The Pilgrims] "So", I asked, "It provoked you to look things up?" He answered,** "Ya, I thought they just left...but they really had to go someplace else and sneak out at night." **For Tom this project was "more fun" than writing a paper on the topic because** "A paper is just boring. It's a black and white bunch of words pushed together and you just read it out. People are going 'his name was William Bradford', you're not even looking at them. People are just sitting there yawning and talking to each other...It's **[making a video]** more challenging than going up there and writing a report. Anyone can write a report. But to do that **[video project]** you have to do certain things to make it look real. To get that 'A'." **As discussued in Chapter Two, the intermodality of the imagination combined with the intermodality of the video medium presents an option to learners to become active participants in their learninng versus being passive receivers of information.**

Jason agreed with the other students in this study that while having "fun" "you might learn different ways to do things." **He said that becasue media products usually require a group's effort** "someone else may have an idea you never thought of...We just did a big news project in Mrs. Giroux's class and we edited it, but we got different perspectives. If you don't like it you don't get interested in it and you don't gain anything. It has to be enjoyable. That's the way I learn. If I don't like it I'm not going to get anything out of it."

All the students agreed that the element of "fun", when introduced into the learning enviroment, allows them to experience the process of education "wide awake" and to become more self-motivated and to learn more. Their understanding of the complexities in creating media messages, specifically televisual texts, enables them to accept the serious aspects of learning while not becoming angry, frustrated, or bored which feelings motivate them simply to get the assignment done quickly, "to get it over with." Lastly, the opportunity to encourage intermodal learning and use of the imagination contributes to their understanding of "having fun" while learning.

> Theme III: Teachers should include media literacy education in their teaching practice because "kids should know more about the media."

Laura stated that when she goes to high school, if the teachers there do not include media literacy education "I'd complain because kids need to know more about media...Most kids want to be movie stars when they grow up." Doug agreed that media education is important, but he specifically recommended that teachers do more video "because you get to work in groups and it's more fun. You're not alone."

Both of these students expressed their desire to be like celebrities they view on television or in the movies. Their responses to this theme are important within the context of self-image and socially constructed realities. As the reader may recall, Laura

mentioned her pleasure with watching all the Shirley Temple movies her grandmother has collected. Her favorite is the film *Heidi* . Her family and friends have told Laura that she resembles the child-star Shirley Temple and Laura expressed pride and self-acceptance through this comparison. Laura's mother has told her, "You're so sweet and so dainty you look just like Shirley Temple". Laura said that when she was little she too had dimples and when her hair was permed and she wore it down with a headband it curled liked Shirley Temple's, and the comparison has been well documented by her Mother, grandmother, uncle, and soon-to-be aunt. In contrast to this image of herself, Laura reported that in fifth grade "my hair was cut real short and people thought I was a boy." Having worked on a number of video projects in school, Laura reports that she is becoming less camera shy. Her role model for this change seemed to be her best friend Michelle who will soon be 15 and "...loved being on the camera and she still does, she still does. I think I'm starting to not be camera shy but..." Through her media literacy work in school Laura has been encouraged to appear both in front of and behind the camera. Those opportunities behind the camera have provided her with a different image of herself, other than those presented when in front of the camera where she has been placed in comparison to Shirley Temple or "a boy". Interestingly, during one of the teacher-participant's interviews, Bill commented that he believed people "tried to make me feel better by comparing me to Moynihan, but it doesn't work." The subject of identifying and

accepting oneself through resemblence to a celebrity is an interesting aspect of media and self-image.

Tom stated that without the inclusion of media literacy education in his schooling he probably would not have given media much thought, but now he feels much more informed and more willing "to try it" as he has done with reading the Sunday newspaper. When asked if the media had any impact on changing his life in any way, Tom stated, "The only thing it might do, it might make me not do certain things because now I know it's not good to do. It could effect you or someboy else later on." He expressed a desire to be a well-informed citizen and felt that as a result of his media literacy education he is achieving this goal.

Jason's viewpoints and insights on media literacy education were well articulated and thoughtful. He recommended that teachers "give them [students] practice doing it. Don't tell them; let them do it...Never have a test in media where you write things down because that's not going to help. You want to have a project; it's a media course...Tests are more spitting out facts. The way to test if you really understand it is to do it. And, make sure to take other kids' ideas and don't be stubborn. Media is very creative and there are not set rules...You have to take everyones' ideas. You really have to be open to what everyone thinks. That's why group work is important because it helps you learn those skills."

As Jason and I conclude our conversation he suggested that I end this dissertation on the future of media. He said, "It would be interesting to explore new methods and what's coming up. The exact same thing as when people used the Pony Express. Get information and get information out there. It's amazing they're all the same, maybe more graphic intensive or multi-media, but they're all doing the exact same things. That's interesting, the way it changes." He expressed his belief that "schools could do a little more with media literacy. Usually, it's just one course...but you gotta learn to incorporate media into biology, math, English; then if you can do that then hit a score with people." As I broke down the video equipment, Jason made the most interesting comment of all when he stated his belief that "teachers are afraid to do media because they give up control." He had an appointment so I could not pursue that thought further with him, but it is one of the central themes of this work.

> Theme IV: Those who use a camcorder at home reported a history of self-reference useful to their emerging identities.

Of the four students involved with this study, three reported having a history of home videos reaching back into their very early childhood. Through a combination of "seeing themselves" at home and in school, these students expressed a relational experience with the camera as well as a self-reference that is immediate and not, as Tom stated in reference to my non-

videographed life-experience "off the top of your head remembering."

Laura said that her involvemet with video production technique has improved her home video projects which include "...a lot of home videos of my room. I'll take them anywhere of my sister or my family." **She likes being behind the camera and narrating what she is shooting, especially her room and her Pooh bears of which she has collected seventeen.**

She reports that when her seven year old sister (whom she captures on video when she is not looking) "was little", **she was not camera shy** "when she was little she was jumping in front of the camera, but now she's afraid of it. I used to be afraid of it when I was little. Now I'm just getting more used to it, but I don't like seeing myself on TV." **She attributes school productions with helping her to overcome camera shyness. Home videos of Laura when she was two and three years old show her shyness with the camera as she recalled,** "When I was 2-3 years old I was crawling and I would duck my head. We have home videos of me and you would see me. I have my back turned to the camera. My mother would be, 'Turn around' and I'd go 'No, I don't wanna.' " **She continued her relational history with the camera by saying,** "When I was 5 I loved the camera. Ya, we have home videos of my birthday and I'm sitting there...I was psyched..." **When asked "...do you remember when you didn't like the camera?" she answered** "7 or 8 I used to have really short hair, shaved around and everyone would call me a

boy when I was on camera. I was on TV a lot 'cuz of the productions I did with my fifth grade class and DARE graduation." **When I asked, "Was it because people thought you were a boy?", she answered,** "Half of it and half 'cuz I don't like how I look." **Laura reported not liking her voice, her hair color, her chubby checks, her nose, the braces which** "show and make me feel funny" **when she talks, and her freckles which** "are clumped together and not spead out like my grandmother's". **She expressed surprise when I said that in my many conversations with a variety of people regarding their viewing of themselves on videotape, the majority did not like hearing their voices either. She also smiled when I told her that I did not find her nose funny, her cheeks chubby, or her hair color unattractive and that she was fortunate to have braces at thirteen and not twenty-two and in college as I had; she laughed and said,** "I'm getting them off in three months."

She stated, "When I look in a mirror I look totally different to myself." **When I asked if she is more comfortable with the way she looks in photographs, she responded by talking about her school pictures which, she says, do not look anything like her because the photographer makes her laugh,** "My eyes close and I just sit there". **For Laura the mirror and the videotaped images of herself are more accurate than the school photograph. Laura reported comparing her school picture to her video image,** "When I'm in a photograph I put it up to my television set and I don't look anything like when I'm in my pictures becasue I just sit there...The mirror I can see myself, how I look in the mirror. When I look at the

video when we play it back...[I'm happier with my image] except for how I scream and yell when I'm on videos." **The intermodality of the video image, and the mirror's reflection, allow Laura to see and hear more of her "self" than the posed and contrived school picture which she has compared to her video freeze-framed image. Laura is quite curious about her "self" as witnessed by the careful attention she has devoted to comparing her images with each other and through the acting out of a variety of "roles" through which she reflects on her changing "selves." Laura's mother likes her to** "look natural" **so forbids the wearing of makeup except to Church. This revealed why Laura was pleased with her mirrored reflection; it is in the mirror she applies makeup, covers her freckles which** "makes me feel much better" **and tries on "new roles". Her friend Callie who is** "really good at doing makeup" **occasionally sleeps over and has created new looks for Laura by restyling her hair and applying makeup. Callie commented,** "Oh, you look like a movie star!" **Laura's mother's response to one sleepover makeup session was,** "Laura, is that you? You look like an Egyptian." **to which Laura responded,** "Thanks, I think." **Laura stated,** "Some kids are afraid of the camera, but most kids, when they see themsleves on camera, 'Oh my God, I look awesome.'" **When I asked more about this aspect of "awesomeness" Laura said,** "They just like the way they look in the camera. They think they look different from just standing there. What I said earlier, like looking in the mirror. They think they look better on camera." **Perhaps the intermodality of video allows them to interact with themselves and presents a provocative**

"self" with which they can experiment and "try on" a variety of roles.

During our conversation, Laura reported being told she has portrayed a variety of different identities by appearing as "a boy, Shirley Temple, cute and dainty, an Egyptian, and a movie star." It is not surprising then that adolescents "try on different roles" for the camera and, for the most part, enjoy viewing themselves as a method of discovering their emerging relational self.

Tom and Jason reported using their home videos as a means of self-reflection. Both said that their families use their camcorders to record "holidays and stuff and the Christmas thing." When I asked Tom if producing media effected the way he sees himself he responded that it did especially "When it's something that I'm not too comfortable doing, I get nervous and try to do it right so I don't look like a fool and get laughed at by everybody." An example he gave was the family Christmas sing-along which makes him pretty uncomfortable. Tom said that when the video camera appears in his classes, "I just make sure that I go over it a lot. Usually I work with a partner and neither of us want to look like fools for two reasons: we'd get laughed at and it will effect our grade." When asked to give an example of how he uses the home videos as a self-reflective tool he cited Christmas again and said, "When we watch my old Christmas videos, I'd only open one present and I'd want to play with it. My parents would go 'Ok, you've gotta open your presents' and I'd go 'Noooooo, just one.' (*imitating a*

baby voice) Then I'd go 'daddy fix it' (***baby voice and pretending to give something to his father***) Then before I'd open it they'd go 'What is it?' and I'd go 'I don't know, oh.....'" **He said,** "I can't believe I did that." **He continued reflecting on his past via videotape when he recalled,** "Sometimes when I was little I used to talk and I'd say, 'start all over again, that didn't make any sense.' "

We discussed his being able to see changes in his behavior relative to the present and in his ability to watch himself in contrast to my history being recorded in photographs. He commented, "You have to try to remember if off the top of your head. You can't just pop in a tape." **Tom appeared to be very careful presenting himself to me and the camera and expressed a concern that he not appear** "way out there." **He commented, while watching the recorded interview, that in contrast to his younger self, his interview made sense and he did not have to ask** "to start over again" **as he did when he was little.**

When responding to a question about the intermodality of the video medium, Tom stated that his experiences with his video image versus those portrayed in photographs and in the mirror allow him "to reflect on what you did before, but when you look in a mirror you're just like looking at yourself now. You can't say 'I did this when I was little, I can't beleive that.' When you're looking at a photograph it's just a picture. You can see what you look like. You can't say what you did or how you acted, how you talked."

It appears that Tom's relational self, presented to him through the con-text of a video history, is more complete than perhaps mine is through old family photos. Where my self-referenced history becomes more interesting and insightful to me occurs through silent super-8 films. Although I do not have the auditory modality to enhance my "self" the visual provides a more provocative insight into my "self" from the age of twenty until I appeared "whole" in the video documentary mentioned earlier in this chapter. As Tom stated, "When you look at a video you can hear what you were talking about. You can say 'Oh, I forgot something, but that made me remember something more.'" Perhaps the additional auditory modality of the documentary provoked my thinking about my "self" encouraging me "to remember something more."

Jason has experienced his growing up on video as well, and as mentioned earlier, was embarrassed by his high pitched voice as a child. It was through his video history that Jason described "...as you get older you notice your voice and that's the only way I notice my voice changes through that." [home video] When asked whether seeing himself on video effects his ideas about himself and encourages any changes he stated, "I've always been the type not to care what other people think of me...I watch myself on TV and I might not like what I see; maybe I have a bad habit that I don't notice. I catch it on TV and say 'Yikes' and I don't do that as often. That's happened to me a few times." He agreed that he uses these experiences constructively and continued by saying, "...you have

to learn 'Can I control that? No' so live with it." **Jason's comments concerning this aspect of "the self" as experienced through the medium of video is reminescent of both the teachers, Don and Joan (Chapter IV) who expressed a pragmatic relationship with themselves as portrayed through the camera's eye.**

Jason stated that the intermodality of video helps him observe himself and how he interacts with people in contrast to a picutre "...in a picture you're just standing there, you don't get much out of it." **His use of video, in this context, has validated him especially in his acting. He said,** "after watching a video of our dress rehearsal, I played Roger in the *Fall of the House of Usher* , I watched myself and I said, 'Ya, I did a good job.'" **He also said that in contrast to some adolescents who watch television and movies and long "to be that person" he watches to get acting tips, ideas for roles he could play, and to emulate the jobs people have. He said,** "I think younger kids don't understand that everyone is their own person and you can't be someone...That's just something you learn when you get older whether you're media literate or not."

In concluding this section, it became apparent that these students have become more literate readers and consumers of media texts as a result of their classroom involvement with media literacy education. They advocate that when their learning experiences are "fun" more active learning occurs, and that they are agreeable to a combination of both "serious and fun" which they experience through "practical" media projects. They ex-

pressed a desire and a need for kids to "learn about media." Lastly, those students who have an historical record of themselves portrayed through the family's home video archives, have developed a reflective habit of self-examination through their involvement with video. The following section is included within this section as both a confirmation of these emerging student themes and to provide additional student insights.

Teachers' Perspectives on Students' Point-of-View

In her narrative, Joan wrote

> There seems to be an almost self-imposed judgement that each child should like being on camera. There is something unacceptable about them if they do not. I'm not even sure if this is peer pressure or a twelve year old's feeling of being exposed. They seem to have this very private relationship with the camera that entices them to become 'public' about themselves. (January, 1997)

Joan's survey with a seventh grade class completing a media project involving their individual appearance on camera, revealed a variety of responses to "the self". She wrote that students' responses "ran the gamut from the negative: 'strange', 'uncomfortable', 'retarded', 'like an idiot', 'weird', 'queer', and 'embarrassed', to the positive: 'great', 'fun to see myself', 'liked the way I looked when I did the dance', 'I liked that I went on TV and didn't panak [panic]'. She asked her students what they liked and did not like about themselves when they viewed their tapes and commented that many of their repsonses were similar to her own when experiencing her image through the camera's lens.

Two insightful comments made by these students about the experience were, "I felt that it was cool to see how I act to all my friends", **and,** "It's watching myself without me knowing..." **Lastly, Joan found that one student who was the group's musical composer and technician doing behind the scenes work for the production said,** "I am still camera shy, but what I liked about myself is that I had a good voice and I was really prepared."

This survey of Joan's classes demonstrates that these seventh grade students, for the most part, responded to their own images in similar ways as the adults had. It was Jean who wrote in her narrative that the experience of experiencing herself had been so traumatic that she wondered "how safe it would be for a student to experience a similar reaction without the aid of council. [sic]"

Jean also commented, "It's interesting to watch kids with cameras... all of a sudden 'they're on'. Some get shy and step back but kids are comfortable with it because they've been around it so long. I love it when I see these little kids sit down to have their picture taken for the school. They wet their lips, turn on the personality, get very coy, and it just blows my mind. All of a sudden they're adjusting themselves to make a statement. That's in Grade One...I saw a group of children sit and do that, 'turn on' for the camera, assume roles and different faces...They know it's going to be recorded and ultimately give a message." **As she spoke these words, there seemed to be an almost regretable absence of her own abilities**

to "turn on" for the camera because, as the reader may recall, Jean repeatedly made reference to disliking the camera and having her picture taken. She and some of the other teachers in this study, unlike the students, exhibited difficulty in appearing and then watching the very personal video image reflected back. However, once they had completed the experience of "making a unique self-reflective loop [by] becoming an object to itself." (Skafte, 1987) they expressed a enhanced sense of "the self".

Conclusions

Having the opportunity to develop a reflective habit of self-examination early in life, may make it less traumatic for these students to "get to know" the many selves which they will encounter. Gergen writes (1991) that in our postmodern culture, we develop not one obdurate self but a relational one based, in part, on a socially constructed media saturated environment. He says

> With postmodern consciousness begins the erasure of the category of self...As the category of the individual person fades from view, consciousness of construction becomes focal. We realize increasingly that who and what we are is not so much the result of our 'personal essence' (real feelings, deep beliefs, and the like), but how we are constucted in various social groups...Relationships make possible the concept of the self. (p. 170)

Perhaps Gergen's use of the word "collage" aptly visualizes what his writing states. Is it less frightenig and more provoca-

tive to consider "the self" as a collage thereby more easily enabling the addition of other "selves" as they appear to us? The teacher-participants in this study used the metaphor of peeling an onion, layer by layer, to describe their personal and professional experieces with media literacy education. They reported a change in "the self" relative to their "personal self" and their "professional self". The students in this study were asked to describe a different relationship; to relate themselves to media, in other words, to describe a relational context. Their responses indicate a comfort, for some a life-long habit, with a continuously changing relational context. This relational context seems to be a "taken for granted" aspect of life for these students.

Chapter Six
Focus on Change

Overview

The focus of this chapter is twofold; to incorporate both a reflective assessment of the process and outcomes embedded in this scholarship resulting from the questions presented throughout this work, and to glimpse at the implications for educational change for both teachers and students involved with media literacy education demonstrated by this work.

It was through the interface of three domains of scholarship, specifically, receptive aesthetics, intermodal expressive therapy, and technology and "the self", that implications for both personal and professional changes resulting from involvement with media literacy education were examined. Initially, this research was to focus on teachers involved with the media literacy paradigm, but it became clear through these teachers' insights, that a more complete examination of the topic necessitated the inclusion of students' voices too. After all, students, as well as their teachers, are involved with the mediated constructions of realities on a daily basis and these same students, who have grown up viewing themselves via the medium of video, come to the mediated relationship having developed a reflective habit of self-examination early in life. This perspective alone offers rich insights into the development of a postmodern "relational self" versus the "obdurate self" predominant in a modern mileau.

The expanded concept of literacy addressed in this work provokes not only a discussion of "the self" as text for reading and understanding within the postmodern context referred to in Chapters Three and Four, but also encourages extended discourse concerning *education as insight* as it was broached in Chapter Two. The emerging themes discussed in Chapter Four exposed a professional concern addressing the concept of *education as insight* ; a theme woven throughout the personal and professional changes expressed by both the teacher-participants and students involved in this study.

Chapter Two explored the potential contributions media literacy education could make toward answering some of the often asked questions regarding the purpose of education. The chapter's referential context specifically addresses the question, "How should people change themselves through learning?" by focusing on the concept of *education as insight* . It was within the contexts of *education as insight* and an expanded notion of literacy that Carpenter's anthroplogical work involving the camera's power to expose "the self" was combined with Knill's work examining the imagination's intermodality to provide a framework for applying the "identity theme" concept found in the reader-response criticism of Holland. It was through the combining of the discourses from these three domains of scholarly work that we located an interface of these three domains and used this interface to interpret, through a hermeneutical examination, the personal and professional changes of the

subjects involved in this research. This hermeneutic examination strengthened the concept of *education as insight* by revealing a learning trajectory through which both the participants and this researcher evolved personally and professionally (in the case of the teacher-participants) through their work with media literacy education and their encounters with "the self" experienced via their videotaped image.

This chapter will examine this trajectory as it relates to the three domains of work included within this qualitative methodological design embedded within a postmodern context. Implications for further study in the areas of "the self" relative to the expanding media, and to educational change will also be addressed.

Chapter One described the core concepts of media literacy education and called for an expanded definition of the traditional concept of literacy. This expanded notion of literacy required by the evolution of media is supported in the work of Ong (1967) who writes

> The ability to respond directly to the word enjoyed by early oral-aural man has been attenuated by objectifying the human life-world through hypertrophy of the visual and the obtrusion of the visual into the verbal...as man has moved through the chirographic and typographic stages of culture... was the inevitable result of the evolution of the media. (The Presence of the Word, p. 289)

This means that the exaggerated growth and complexity of the media, specifically the visual media, coupled with an insistence for our notice of its [media] evolution as it saturates our perceptions of daily realities requires our simultaneous evolution as well, if we are to make meaning from its form and content. This work has suggested ways through which we can accomplish these personal and professional evolutions.

Reflections on Process

In May, 1989, I wrote in my letter of application to the doctoral program at Lesley College, "I liken television to Plato's vision of reality in The Republic", and pondered, "What are the shadows we watch on its screen and how do they become our reality? If they are changed how does our reality change?" Four years later, I read Bagdikian's reflections (1990) "that our picture of reality does not burst upon us in one splendid revelation. It accumulates day by day and year by year in mostly unspectacular fragments from the world scene, produced mainly by the mass media." (p. xvi) As mentioned earlier in this work, my personal and professional experiences with the tools of mass media, namely the film and video camera, encouraged my investigations of how we change and come to understand ourselves, in part, as a result of these "pictures of reality". In her book, Composing a Life (1990) Mary Catherine Bateson wrote, "Each of us has repeatedly had to pose the question of who we are."(p. 213) The question becomes a complicated one for us to answer if we adhere to Gergen's metaphor of "collage" in describing our

"selves" within a postmodern culture. The concept of "collage" as "self" has been demonstrated by the participants in this study and includes this researcher as well.

This scholarship's trajectory, when viewed retrospectively, has moved through a process defining a variety of "roles" for the researcher, as well as for the teacher-participants involved with this work, and, in addition, a learning trajectory has resulted as well. This next section will discuss these trajectories and the resulting implications for the emerging themes and personal and professional insights reflected in this hermeneutically based study.

The Trajectory of Learning

Reading has been discussed in this work through the reader-response discourse and within the expanded notion of literacy discussed in Chapter One. Gallagher (1992) introduces a meta-implication for discussing reading and media literacy education, one that is vital to this work embedded within a hermeneutics framework, when he writes

> If, in our analysis of educational experience, we had simply followed the textualistic route, we would have come to the predictable conclusion that education is a kind of reading or rereading of tradition. But what if learning has a logical priority over reading? What if instead of education being a type of reading, reading is a type of education? (pg. 331)

Within the learning trajectory of the teacher-participants and students in this study, reading as an interpretation of "the self" took on this level of application enabling those involved with "reading" themselves to evolve as learners about themselves. In this way, the actual activity of experiencing the media literacy paradigm which involved the participants "reading" of themselves moved that aspect of media literacy to a meta-narrative level by crossing the traditional boundaries available for self-analysis and learning. While this work is not intended as a philosophical discourse on the models of hermeneutics which are thoroughly discussed in Gallagher's work (1992) , it is helpful to apply concepts broached by that author as a way of examining how the interpretative process involved by incorporating the media literacy paradigm reinforces not only the concept of *education as insight* but also one of *reading as education* .

> The paradigm of learning is one that takes its bearing from the interpretational *process* rather than from the interpretational *object* . The process of interpretation is not one of reading, but one of learning, which...is interwoven with explication and application. The object of learning can be anything, including a text [or "the self" as text]. (Gallagher, 1992, p. 331)

Within this context, the teacher-participants with whom I spent considerably more time than with the students during the three year period of this work, clearly found themselves "as text" for learning, the results of which are reported in Chapters Four and Five. It became evident that for them and subsequently their students, "learning requires something more than words; it is a

matter of insight rather than verbal communication." (Gallagher, 1992, p. 115)

The evolving"roles" which this researcher was able to articulate while involved with the final stages of this project revealed a postmodern identity theme idendified as a "relational self" evolving during the execution of this work. This "relational self" first began as teacher to the twenty-eight teachers involved with the video production course previously mentioned, but quickly shifted to facilitator, two years later evolving to ethnographer, and then interfacing with the role of therapist during the latter phase of this work; and, eventually becoming a student of their teaching in the final stage of this research. Once again, I caution that it is not the intent of this work to have the classroom become a therapeutic center. However, this work acknowledges, through the intermodal expressive therapy discourse, that the teacher's role interfaces with a process quite similar to the therapeutic one. This is especially true when involved with an aesthetic response as was demonstrated in Chapter Two's discussion of reader-response criticism and intermodal expressive therapy as they relate to media literacy education practice and Chapter Four's description of participants experiencing of "the self" and the subsequent trauma and/or insights experienced.

This work expands media literacy into a *metaliteracy* , a more complete and total literacy paradigm. This has enabled the

teacher-participants to evolve personally and professionally from conventional practice focused on teacher-centered classrooms largely based on isolated oral and written transactions to facilitative and critical positive negotiations with students involved in collaborative project-oriented interactions. As Gallagher (1992) states,

> Once literacy is attained, it automatically has an effect on our ability to deal with the world, to communicate effectively, to pursue our personal and national interests. (p. 216)

Summary of Findings

Personal, professional, and societal changes have become inseparable for the teacher-participants involved in this study. This posits implications for their students' personal, social, and perhaps eventual professional changes as well, as reflected in Chapters Four and Five. Tom's wanting to be a more informed citizen expressed by his recent desire for reading the newspaper and "not doing something" because of its possible future consequences is an example of his changing perspective resulting from working within a media literacy paradigm. Doug's enhanced critical reading of media messages, specifically televisual messages, has changed his relationship with media text and made him a more literate consumer. Jason's work with local access television programming provides him the opportunity for self-expression at a community level and invites response through which he is able to define himself in relationship to his audiences. Don, the high school history teacher, who reflected

on his professional goal to provide educational experiences resulting in his students' improved abilities and capacities to "become players in society" is another example of the changes inherent in media literacy education practice. And, Bill's authorship of a media literacy column in newsprint and cyberspace is reflective of his changing personal, professional, and social "selves" resulting in relationship to his work with media literacy.

These subjects' personal and professional responses to their involvement with media literacy demonstrate an insight expressed by Sue in Chapter Four and confirmed by student responses in Chapter Five; that once one has acquired skills in understanding the codes and conventions of the media and has developed the skills with which to create media messages, he/she becomes a *metaliterate* consumer and creator of media text which enables us to aesthetically respond to "the self" as we experience ourselves in relationship to others and our culture.

The challenges facing those of us who champion the inclusion of media literacy education practice throughout the learning enviormment are embedded within an educational culture still at odds with the questions broached in Chapter Two's discussion on the purposes of education and the specific question many educators wrestle with, "How should people change themselves through learning?" Jerome Bruner, in his book The Culture of Education (1996), offers an insight as to how the inclusion of

media literacy education may help to answer this question. He writes,

> Now, school is a culture itself, not just a 'preparation' for it...As some anthropologists like to put it, culture is a toolkit of techniques and procedures for understanding and man-aging your world...A more searching examination of narra-tive sturcture can help students understand the stories they construct about their worlds...the procedures...can be augmented by newly available technologies for helping with the interpretive tasks that students need to master...
>
> But prosthetic technologoy is not the point...What is the point is the procedure on inquiry, of mind using, which is central to the maintenance of an interpretive community and democratic culture. (p. 98)

This work has demonstrated that the inclusion of media literacy education practice, inclusive of the "practical " dimension of the model, emphasizes the procedure on inquiry, on metacognition, and on *education as insight* as teachers and students become metaliterate learners and participatory citizens in a democratic culture. The teachers involved with the research have altered their pedagogical design to include the study of media as they impact our culture saturated by the image.

Epilogue

A "salon" discussion was convened during the completion of the final chapter of this work. A number of the teacher-participants in this study met with me to discuss my interpretations of their insights and emerging themes as described in Chapters Four and Five, and also to offer insights for the pending UNESCO presentation of this research at the Paris conference, "Young People and the Media, Tomorrow". During this discussion I was assigned the following "process assignment" due upon my arrival from Paris and after the defense of this dissertation:

Requirements:

1. Document your observations, experiences, reactions, and any other pertinent information in the journal.
2. Deconstruct all media events.
3. As Josselson & Lieblich have stated, "The story tells us in a meaningful way what life is about." So create your media presentation accordingly.
4. Dinner &/or refreshments are optional. Any cost incurred will be shared.
5. Keep in mind that in media education the power roles between teacher and students are altered & that learning is a shared experience.
6. Finally, remember that part of the learning process involves "play". So "good luck" and "have fun!"

Most significant, for me, was their transfer of aspects of the scholarship with which we had been immersed these last three years. Our personal and professional relationships have evolved to one of genuine collegiality. Their construction of this "process assignment" , inclusive of "play", which came accompanied by "stereotypical" gifts relative to the pending conference and final dissertation defense was interpreted by me as a confirmation of my interpretations of their stories and experiences and their commitment and eagerness to take their knowledge and evolving "selves" to new dimensions of their profession.

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Jean Brusseau, Marshall Middle School, Billerica, MA, Spring, 1994 & November, 1996.

Joan Contarino, Marshall Middle School, Billerica, MA, Spring, 1994 & December, 1996 & January, 1997.

Interview and journal writing:

Don Stavely, Billerica High School, Billerica, MA. Spring, 1994 & September, 1996.

Interview:

Bill Walsh, Billerica High School, Billerica, MA, October, 1996.

Student Interviews:

Laura Strom, Doug Ronan, Tom Gramzow III: Marshall Middle School, Billerica, MA. February, 1997.

Jason Fitzgerald, Billerica High School, Billerica, MA, February, 1997.

Appendix A

Video Production Course Syllabus

Designing and Producing Video

3 cr. Wednesday (37.5 hrs.)Billerica, MA
Required:
Text: Watching Media Learing Making Sese of Media Education, (Ed.)David Buckingham; Additional readings from reading list; production projects.

The course is comprised of four components which will, upon completion, enable teachers to exhibit "practical" knowledge in the design and integration of video productions into their teaching. The 15 week course will include activities in collaborative production group work, screening of videos, readings, and discussion. Class time will be provided for production work.

I. Critical theory as it relates to the integration and value of the production component in media studies and analysis. Reading and discussion from the following:

David Buckingham, Watching Media Learning
Len Masterman, Teaching the Media
Jacqueline and Martin Brooks, The Case for Constructivist Classrooms

II. Production design and technique for subject integration. Sample assignments and classroom strategies for successful project design and completion. REading excerpts from:

Compesi & Sherriffs, Small Format Television
John LeBAron, Making Television: A Video Production Guide for Teachers

III. Production requires individual and collaborative small group work. Students will produce a personal statemet, a video postcard, a PSA, a historic minute employing the compilatio genre, and finally a magazine piece topical to the community.

IV. Requirement: the final production, a magaine format production suitable for cablecasting over the Billerica system, is required in lieu of exams and papers. To complete this requirement, students will meet the demands of a production crew to complete the project within the desginated timeline. This will require pre-production, production, and post-production work in addition to class meeting time.

Class 1:

Introductions, course overview, review supplemental readings on loan from the instructor.

Read for discussion Chapter 10 - "Making it Explicit: Towards a Theory of Media Learning" (text)

Scree variety of student videos
Three stages of production
Scenario - storyboard, - script (handouts)
Witness - with script scree portions for discussion on "representation"

Assignment: personal statemet & Ch. 8 text; hadouts from LeBAron text; create sceario or storyboard for ext week's personal statement.

Class 2:

Questions & reviеw
Discussion Ch.8 "Implementing a Media Educaiton Policy across the curriculum" (text)

Production crew - who does what - handouts
Production: shoot personal statements
Screen statements

Assignment: Ch. 7 (text) small group critique from reading list, bring a postcard to next class.

Class 3:

Question & reviеw
Discussion Ch.7 "Interventing i Popular Pleasres: Media studies & the politics of subjectivity" (text)
Storyboard "Zap Up"
Screen & discuss Nike commercial

Video postcard / representation

Discuss in-camera edit; hadout "shooting to edit" and from LeBaron's Making Televisiоn.

Assignmet: Ch.1 "Media Educaiton: from pedagogy to practice" (text); 1st group read for critique (4th class); storyboard video postcard and shoot using in-camera edit technique. If possible plan to audio dub music during the next class.

Class 4:

question & reviеw
discuss Ch.1 (text)
audio dub music sout track or voice over; wrap up and screen video postcard
begin editig
PSA- handouts
Pre-production plaing - PSA
Assignment: groups complete pre-production planning for PSA & read Ch.5 (text); group 1 prepare for synopsis of supplemetal reading.

Class 5:

Question & reviеw & critique course 1/3 completed
critique & discuss reading
Discuss Ch.5 " Playtime: Learning about media institutions through practical work"
Production: PSA (cont. editing)

Assignment: read Ch. 2 (text) handout(s) historic minute assignment & editing; groups #2 and #3 for critiquing additional readings.

Class 6:

Review & questions
Discuss ch. 2 "Steppig into the void: beginning classroom research in media education"
Production: complete PSA; screen & discuss student produced historic minutes.
Arrange groups for production of historic minutes.
Assignment: groups for presetation ; work on historic minutes; read Ch. 3 (text)

Class 7:

Discuss ch. 3 "How do teachers and students talk about television?"
Group presentation and discussion
Production: continue with historic minute
Assignmet: handout, Ch.6 (text) begin pre-production for magazine piece.

Class 8:

Discuss Ch. 6 "Teaching and learning about representation: culture & the cosby show in a north london comprehensive"
Group critique and presentation
Production - final project
Assignment: read Ch. 4 & 9 (text); production time for projects

Class 9:

Discuss Ch.4 "Redefining Creativity..." & Ch.9 "Teaching the text English & media studies"
Group presentation
Production time

Class 10 -15:

Production of final projects. Screening of final projects last class.

Appendix B

Teachers' Letter of Inquiry

April 22, 1996
235 Beacon St. Apt. 3
Boston, MA 02116
617-267-7079

Dear ,

I am writing to all of you who completed the Masters in media education with Renee and the video production course with me. The reason for this is that I have begun the research and writing phase of my dissertation and want to study the effects of media literacy education on teachers. Specifically, I am interested in your personal, professional, and perhaps political change after having completed and used media education practices in your teaching. Naturally, I am most interested in how using video has influenced these aspects of your personal and professional lives.

The design of the dissertation research will be a qualitative one and will include video production. Eventually, I would like to edit all the footage collected together to produce a 20 minute documentary on the results and to publish the dissertation because I believe the subject is of critical value to education and any efforts to reform what we are doing. Your input would be MOST VALUABLE, timely, and recognized.

Now, for specifics. It goes beyond the scope of this initial contact to include the 5 page dissertation prospectus, so I'll try to summarize your input should you chose to help me out. I will preface this summary by saying that somehow I plan to compensate you for your input. All to often teachers give of their time and efforts freely ,so I plan to find some way to give you something back (besides any copies of the documentary, invitations to speak, etc.) I have written to the Spencer Foundation in Chicago requesting grant funds, and am talking with Continental Cablevision et al concerning the same. More on this aspect later.

Simply put: your input into the research would be to do some video work on your own then with me. I will take that work - and some of the footage, if it is still available from our class - and complete a compilation documentary on the results of our collaboration. This need not be completed in your classrooms although if that is the place you chose to work it is up to you. I am considering any genre you are interested in working in: video diary, clips from your work with

the footage, if it is still available from our class - and complete a compilation documentary on the results of our collaboration. This need not be completed in your classrooms although if that is the place you chose to work it is up to you. I am considering any genre you are interested in working in: video diary, clips from your work with students, personal reflections in a monologue, etc. Whatever your creative minds decide to create and use to reflect your work, and I daresay *change*, after having completed your masters degree will be considered.

I was RIF'd from Marblehead last June and am now working part-time at Regis College. It's a dream come true ; at 48 years old I am a "college student with a work study job". My thoughts are to have any of you who are interested in the project contact me a.s.a.p. (envelope enclosed) after which I will set up a meeting with you to discuss, in more detail, the research specifics and time frame. Please consider this seriously and know that a component of this will be to have some fun in the process. Someone in the class said I was "loose" and I still am so this will not be conventional PhD boring interviews.

Thanks so much for reading this. I hope you are doing well and read about you in the Globe a few months ago. Bravo!!!! And, Barry, please if you do join in the effort - it's summer and I'm into strawberries and champagne - please, no apples!!!!!

Thanks,

Lesley Johnson

If you want to discuss the project further contact me with this tear off!

Name:
Contact Place/summer:

Suggested location for initial meeting (i.e. high school library, etc)

Appendix C

Agenda: Teachers' Initial Meeting

Debby

September 26, 1996
BILLERICA Research Meeting Agenda

1. Overview (brief) of my dissertation research

2. Pose questions for discussion (max. 15)

3. My questions for thought

4. Collect addresses: consolidate questions by thematic category and mail to everyone

5. What qustions would you ask students who have been involved withmedia literacy education ?

6. Describe intended methodology: video interviews, narrative journals/ on classroom experiences provoked by media involvement

7. Establish tentative schedules: for individual video interview(s); group to reconvene - when? & collect written narratives

Research to be completed the end of November, 1996

My work schedule at Regis College
Nelson Education Resource Center

617-768-7314

Monday 9-4 pm
Tuesday 6-10 pm
Wednesday 1-5 pm

Appendix D

Teachers' Interview Questions

LJ's Research Questions

Claim: Media literacy makes it possible for teachers to change how and why they teach. The basic premises of media literacy serve to alter existing power relationships between student and teacher, and between reader and text. Media literacy opens to question the unchallenged 'content delivery' approaches that have dominated education of the nineteenth & twentieth centuries..... (Hobbs)

1. Neil Postman in Amusing Ourselves to Death asks the question "how can we use education to control television?". I prefer to rephrase the question by asking "how can we use television to enhance education?" How can you contribute to the answering of this question?

2. Tyner & Leveranz claim that the protectionist & elistist stance disfavoring media education in the schools comes from assumptions "based more on conventional wisdom than on social science research". They list 5 assumptions. I am interested in your response to one of these assumptions: *audience members have litttle control over the power of media.* Think about your own experiences as audience member and your classroom social science research working with students involved with media as you answer this question.

3. "If the media are everywhere, even more ubiquitous must be the ways in which they are used and structured into the textures of work and play, thinking and being. (Lusted, p. 6, 1991) How does your personal and professional involvement with the media impact your vision of your work & play, thinking and being? (As teacher and citizen)

4. From the video production class journal I quote a few comments and ask you to think back about your experiences then, and comment now about the aspect of fun and play which so many wrote about:

"it was fun - zooming in and playing with the camera"

"I like your easy 'find out as you go' approach"

"It's sad that as adults we are so likely to hold back we need to be more like kids sometimes - more open & less restrained"

"I'll need to play with the camera more ...."

"We had a blast, a lot of laughs, learning how to use the tripod and tracking etc."

"I add the comic relief that is so necessary so that we don't get carried away."

"_____ was concentrating so hard on what she was doing she didn't notice. It was funny. When we watched it we burst out laughing."

5. "I got interviewed by the documentary group which was a fun experience. I find myself enjoying being in front of the camera which I never thought I would". What's it like and what do you expereince while watching yourself on camera?

6. Again from your video class journal entries - many wrote about "control" and "power"

"There are a lot of strong personalities who do not want to give up control"

"the person with the skill is the person with the power...we are becoming empowered but it ain't easy."

Teachers may have a harder time than others working in groups. We are all pretty independent, take-charge types. We rule our classrooms - we are in control. Put us all together & I guess you get a sturggle for dominance. "

If Renee's claim (above) is correct, has the *power and control* in your classroom changed by using media literacy education theories and skills?

7. *Education as insight* is a function of education which is little explored in the media literacy education literature, yet it is through insight that students and teachers come to self-knowledge and personal change . Can you describe experiences with media literacy that have contributed to your own persoan\ and professional insights and change?

8. You have learned how to construct and create television which is no more than a construction of flickering images that become a representation of reality to us as it is filtered through our own conscious and unconcsious perception. Has your "picture of reality" been altered because you are now privy to the techniques of construction?

9. In his book <u>The Act of Reading</u>, Wolfgang Iser says that

> It is in the reader that the text comes to life, and this is true even when the 'meaning' has become so historical that it is no longer relevant to us. In reading we are able to experience things that no longer exist and to understand things that are totally unfamiliar to us; and it is this astonighing process that now needs to be investigated." (p.19)

We agree that in media literacy education meaning is derived from reading the codes and conventions of the media text which has to do with its language. How we read the codes and conventions involves our own interpretations and meaning-making. Buckingham (1 of your favorite media ed. scholars!) says that

> this means abandoning the notion of the text having a single, definitive meaning....these differences arise from the different forms and degrees of prior

knowledge which readers bring to texts. (p. 31)

Now that you have completed total immersion in media literacy education, can you reflect on your prior "reading" abilities as they compare to your "current" reading abilities as MEDIA readers and comment on changes you are aware of.

10. Edmund Carpenter in "The Tribal Terror of Self-Awareness" (1975) writes that

> a camera holds the potential for SELF-VIEWING, SELF-AWARENESS and, where such awareness is fresh, it can be traumatic... a photographic portrait...promotes identity, individualism: it offers opportunities for self-recognition, self-study. It provides the extra sensation of objectivizing the self. It makes the self more real... and until man is conscious of his personal appearance, his private identity, there is little self-expression."

Comment on your own experiences with viewing yourself.

11. Intermodal expressive therapist Paolo Knill says that the imagination is more than visual images alone but because we understant the term "image" in a visual way, we often neglect imagination's other sensory aspects. To create requires imagination.

French filmmaker Jean Rouch said that

> for me the only way to film is to walk about with the camera, taking it to wherever it is the most effetive and improvising a ballet in which the camera itself becomes just as much alive as the people it is filming."

In your experiences with creating video and then working with kids or other teachers creating video have you experienced this

intermodal aspect of creation. Describe it and the significance it has played in your creative and artistic experiences.

12. Can you describe working in a group and "playing a role" within that group. What was it like, did your role change, did you like it or not? Did you have a role you didn't chose or want? Was it easy to change the role(s).

Appendix E

Excerpts for narrative writing from
TEACHERS' STORIES from Personal Narrative
to Professional Insight

Mary Renck Jalongo & Joan P. Isenberg

Appendix F

Teachers' Interview Question #13
& Narrative insert

... Excerpts from

TEACHERS' STORIES
from Personal Narrative
to Professional Insight

Mary Renck Jalongo & Joan P. Isenberg

Teachers are commonly acknowledged as having had experience but they are credited with little knowledge gained from that experience. The omission is due in part to the fact that we have not had ways of thinking about this practical knowledge and in part because we fail to recognize more practically oriented knowledge. (p. 15)

Clandinin, D.J,
Classroom Practice: Teacher Images in Action, Falmer Press 1986, p 177.

Carl Rogers (1969) once said that 'anything which can be taught to another is relatevely inconsequential...the only learning which significantly influences behaviour is slef-discovered, self-appropriated learning' (p. 152-3) Stories of practice can be a vehicle for helping teachers more readily heed Rogers' sage advice as they discover who they are from the children they teach. These kinds of stories often serve as turning points in teachers' lives because they form the basis for confronting similar situations with other groups of children, colleagues, and parents. (p. 65)

Connelly & Clandinin
"Stories of Experience & Narrative Inquiry"
Educational Researcher, 1988

Narrautive helps us make connections between events; it helps to explain and interpret behaviors. Stories not only evoke meaning but can also foster healing. In other fields, narrative has historically been used to help practitioners gain a fuller picture of people's behaviors, feelings, and motives because 'stories contain reservoirs of wisdom'. (p. 70)

Stories do not prescribe a way of life. Rather, they evoke reflections of personal experiences that affect our actions. (p. 75)

R. Coles, The Call of Stories, Houghton Mifflin, 1989.

Personal narrative invite teachers to revisit and reinterpret their past. Educators can use their teaching narratives and those of others to connect their experiences with new knowledge; to consider the differences in stories of practice; to understand why there are multiple stories; and to question the unexamined in their own lives. (p. 73)

M Grumet, Bitter Milk: Women & Teaching, Univ. of Mass, Amherst, 1988.

Sparks-Langer and Colton (1991) "Synthesis of Research on Teachers' Reflective Thinking" Educational Leadership 48(6) 37-44 identify three elements of teachers' reflections:

1. Cognitive which deals with information processing & decision making

2. Critical which examines the influence of experiences, beliefs, goals, and sociopolitical values

3. Teacher narrtives which are teachers' own interpretations of the events that occur within their particular contexts. (p. 76-77)

Stories provide teachers with a way of seeing into themselves; they offer good counsel and can be a source of comfort. Through story, teachers can raise profound quesitons and shape the landscape of their minds for the whole of their lives (p. 77)

Barton, B & Booth, D. Stories in the Classroom, Markham, Ontario, 1990.

Sept. 30, 1996

This is the insert to the narrative portion of the research I mentioned. From the same text it states that

> In our efforts to encourage teachers to chronicle and examine their stories of practice, we have uncovered, adapted, and invented strategies for generating teacher narratives. A good example is a format that we have used....as a reflective summary & includes 4 components: I learned, I wonder, I wish, and I need. (p. 176)

An narrative example reads like this

I *wonder* about where to draw the line between artistic freedom for the children and requiring them to take time and care with thier work. I do not feel comfortable making children go back to a table and "fix" something they've made, yet I see other teachers require this daily. I *wonder* how this affects children's self-esteem.

Concerning the habits and practices of other teachers, *I wish* I knew what to do when someone, usually an experienced teacher, gives me unsolicited advice with which I disagree. *I wish* I knew an effective alternative to behaviour modifications for relating to a disruptive child. In my portfolio, I have included a copy of Megan's... I wish I knew whether it was the system itself, or the additional one-on-one attention she gets that is causing her improvement. If I knew for sure that it was the latter, I'd be happy to throuw out the sheets and just give her the needed extra attention.

Lastly, as I look over my porfolio - the materials I've created, the lessons and activities I've planned, the centers I've helped create - *I need* more than ever the opportunity to try all these things in my own classroom. *I need* to teach in my own style.

I hope this makes the narrative portion of the research you will work on a bit clearer.

As for the suggested Question #13 posed by Don. I wasn't able to get a "science person" in a timely enough fashion so here's my interpretation :

13. When a camera (video) is introduced into your classroom what observable difference in classroom tone & atmosphere do you oberseve and what "sense" of classroom change - perhaps not so observable- do you experience? Do these experiences, atmosphere, tone, etc. change relative to the duration of the camera's presence?

Appendix H

Student Interview Questions

STUDENT SURVEY
MEDIA LITERACY EDUCATION

PRIOR TO ASKING THE QUESTIONS: CLARIFY THEIR DEFINITION OF "MEDIA"; & DETERMINE IF:
THEY HAVE & USE A CAMCORDER AT HOME & THEN, DO THEY WATCH THEMSELVES ON VIDEO

1. DOES LEARNING ABOUT MEDIA IN SCHOOL AFFECT THE WAY YOU USE MEDIA AT HOME? WHAT DO YOU UNDERSTAND ABOUT THESE MEDIA THAT YOU DIDN'T BEFORE YOU STUDIED SOMETHING ABOUT THEM IN SCHOOL?

2. WHAT AFFECT DO YOU THINK THE MEDIA HAS ON YOUR IDEAS ABOUT YOUR LIFE, WHO YOU ARE, WHAT YOUR FAMILY IS LIKE, WHAT YOU WANT TO BE? DOES THE MEDIA MAKE ANY IMPACT ON THESE?

3. DOES PRODUCING MEDIA AFFECT YOUR IDEAS ABOUT YOURSELF? SEEING YOURSELF - DOES THAT CHANGE OR MAKE YOU THINK MORE ABOUT WHO YOU ARE & HOW YOU'D LIKE TO APPEAR TO OTHERS?

4. DESCRIBE WHAT IT'S LIKE TO MAKE A PROJECT IN CLASS USING MEDIA FORMS LIKE A VIDEO. IF IT'S FUN DOES THAT HELP YOU TO LEARN MORE?

5. DO YOU THINK THAT WATCHING YOURSELF ON VIDEO IS MUCH DIFFERENT FROM LOOKING IN A MIRROR OR AT A PHOTOGRAPH OF YOURSELF?

6. WHEN YOU WATCH TV DO YOU SEE ROLE MODELS FOR YOURSLEF? DO YOU GET IDEAS ABOUT WHO YOU ARE FROM CHARACTERS YOU SEE ON TV, IN MOVIES OR IN ADS?

7. IF YOU COULD TELL YOUR TEACHERS SOMETHING ABOUT YOUR IDEAS ABOUT TEACHING THE MEDIA TO STUDENTS WHAT WOULD YOU TELL THEM?

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